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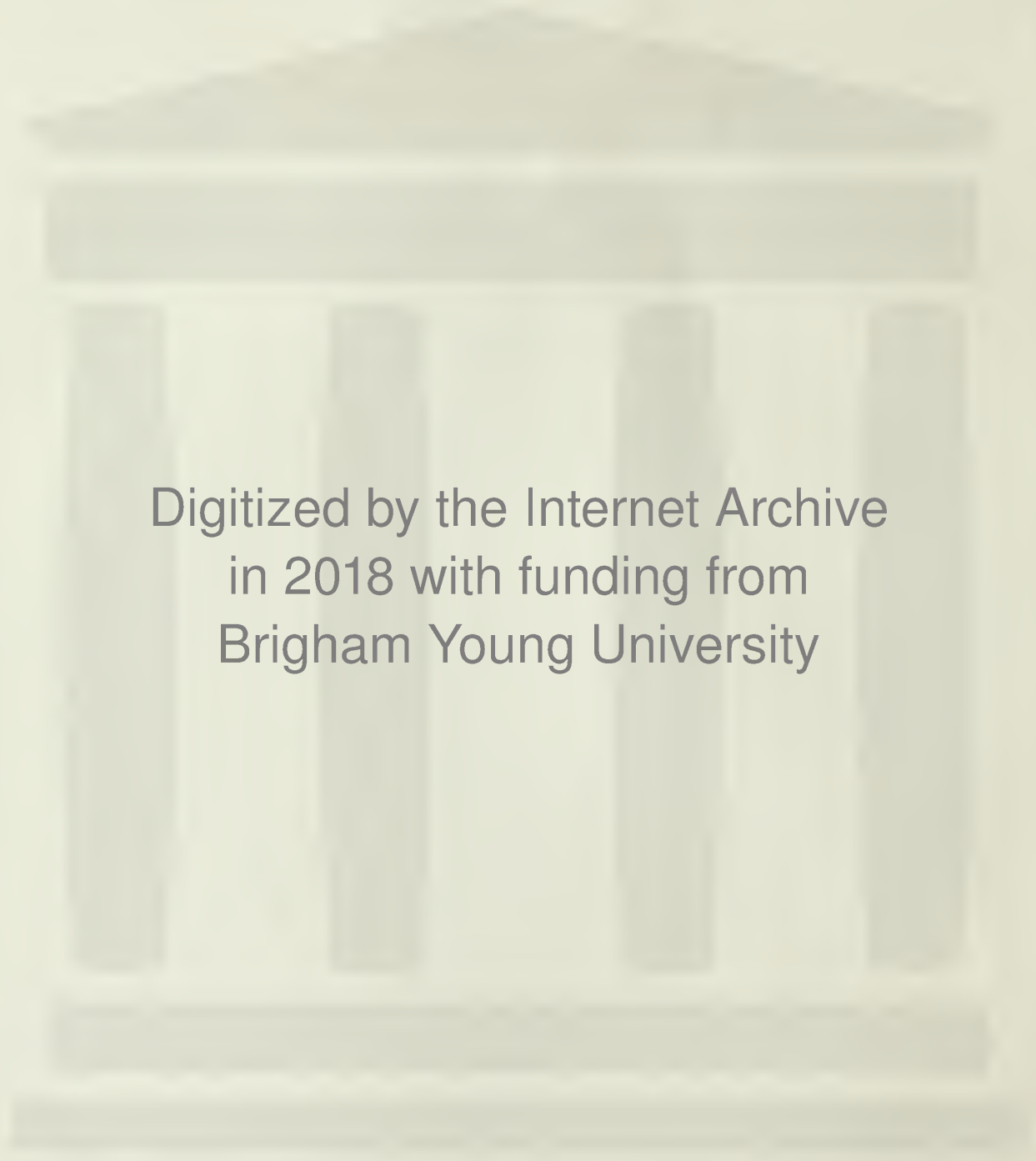
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DECORATIVE SILKS

DECORATIVE SILKS

BY

OTTO VON FALKE



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FOREWORD

An unabridged new edition of the *Art History of Silk weaving* as it appeared in 1913, has been made impossible by the radical change of the present economical conditions. An efficacious restriction being unavoidable, it would not be advisable to make a reduction in the amount of illustrative material, as the reproductions of the ancient silks afford the best survey of the stilistic development of this art from antiquity down to the present time, and of the interchange and the manifold relations existing between the Orient and the Occident. Words cannot be a compensation for that illustrative material. It seemed, therefore, more justifiable to subject the text to a radical revision, rather than sacrifice an important part of the illustrations. At the time the first edition was written, the proper classification of the silk specimens made it necessary to produce circumstantial proofs and comparative materials from different branches of art, in order to establish the chronological and geographical origin of the ancient silken tissues, as well as to substantiate the conclusions drawn from those investigations, which in many cases departed radically from the then existing literature on this subject. During the eight years that have intervened, no supported opposition has been made to my arguments and conclusions, and therefore it now seems permissible, to eliminate the extensive argumentations, refutations of opinions now grown obsolete, and quotations of documents, contained in the first edition, and to present here in a concise form only the essential results necessary to an interpretation of the illustrations.

F.

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Plate I. Antinoë silk in Greco-Egyptian style. Kunstgewerbe-Museum Berlin.

TEXTILE ART IN ANTIQUITY

Ample proof that the Greeks and the civilized peoples of the Near East possessed a highly developed textile art, is furnished by authentic reproductions of figured fabrics found on the monuments of Assyrian and Persian sculpture and Greek vases, as well as by the frequent references to this art made by the ancient writers. Beyond the borders of China, silk played no role in the weaver's art of pre-Christian antiquity, but it is, nevertheless, necessary to take a glance at the early period of this art in the countries bordering on the Mediterranean, in order to gain a correct idea of the relationship existing between their textile designs and those found on the silken fabrics of the late antique period.

The most famous textile works of all antiquity were the "babylonica stromata", tapestries depicting figures of animals taken from Oriental lore, of war, the hunt and mythological events, for which the art collectors of the Roman Empire paid as fabulous prices as are now paid for old Gobelins. But like the Gobelins, these "Babylonian" tapestries of the Near East did not belong to the products of the weaver's art in the strictest sense. The mechanical weaving loom was so constructed as to admit of the proper distribution of the warp thread and was designed to produce fabrics with continuously recurring patterns—but it was not capable of executing the more difficult figure designs met with in antique textiles. The shuttle containing the woof thread could only be carried back and forth by hand, which limited the width of the stuff and consequently, the size of the regularly repeating motives, or the *Rapport*. Textiles with pictorial planned designs could only be executed by free hand work—in other words, by the employment of a primitive technic lying midway between the plaiting and weaving, called tapestry or Gobelin work after the latest creations of this genre. In this method, the working in and out of the woof thread, by which the pattern was produced, was always done by hand from the most primitive Kilim to the most perfect piece of Gobelin picture tapestry, and consequently, every piece that came from the loom was unique. On the other hand, this method could not produce the mechanical repetition of the design, as was the case with the mechanical loom. Throughout antiquity, as in China till to the present, tapestry work was not only used for picture rugs, but also for subtil fabrics for vestment, in so far as these called for free designs of animals and figures too difficult to be executed on the shuttle-loom. Such garments are to be seen on Assyrian stone bas-reliefs, and on the mosaic of the Battle of Alexander—a Greek work of the 3rd century B. C.—where we find a design of winged gryphons or horses, placed in rows, on a garment worn by a Persian in the suite of Darius. This pattern is very similar to those found on the Persian silk textiles of the 6th century A. D., and leads to the conclusion that the animal designs with which the art of the Persian silk weavers first made its appearance in history, were taken from the earlier traditions of the Oriental tapestry workers.

A similar continuity of textile patterns is also to be found in Greece, thus establishing an obvious relationship between the loom designs of early antiquity and the first silk patterns of the late antique period.

On the vases of the 6th century B. C. are to be found striped fabrics with designs of winged horses and chariots (fig. 1), similar to designs on the borders of garments depicted on Assyrian reliefs. That such figured fabrics of Assyrian style were produced by Gobelin technic, is proven by the picture of such a loom on a Hieron vase of 5th century, as well as by fragments of finely-worked woollen textiles now in St. Petersburg, which came from a Greek tomb near Kertsch of the 4th century. The mantle in fig. 2 was undoubtedly tapestry handwork according to its pure Kilim design, and not the product of the loom. More frequent than the hand-worked garments of Assyrian style, are the woven fabrics to be seen on the vases of the 6th century, which display regularly recurring checker-board or lozenge patterns, their centers filled in with rosettes or stars (fig. 3 and 4). Prototypes are also to be found in Assyrian sculpture, but the Oriental influence is less strongly felt here than in the figured stuffs.

Beginning with the 5th century, a change is noticed in the now independent textile art of Greece; the gayly-colored chequered or richly embroidered garments (fig. 5 and 6) are now characteristic of the Asiatics, and only Trojans, Amazons and Persians were depicted wearing such fabrics. Garments made of plain materials were the rule for the Greeks themselves during the classical period, and it was only occasionally that fabrics with woven designs were worn, and these patterns are less compact, lighter and more delicate. Patterns of

dots, lines, stars, hooked crosses, little crosses, flowers, small squares and circles were distributed in diagonal crossed files over the surface at regular intervals. Lozenge patterns of closed diagonal stripes are also to be found (fig. 7 and 8). Despite the abbreviation of the pattern necessitated by the limited surface of the vases, it is perfectly clear that we have here in the 5th and 4th centuries B. C. Greek textile designs of the same style and character, met with again in the first Hellenistic silks of the 5th century A. D. These textiles have been handed down to us from the tombs in Antinoë as well as preserved among the oldest reliquaries in the treasury of the cathedrals in Sens and Aix-la-Chapelle. (See fig. 9–12 and 48.) The proof that the Hellenic patterns of pre-Christian antiquity were yet used in the early period of silk weaving, is the most valuable result for the history of silk weaving to be gained from the study of the antique textile art.

I. SILK FABRICS OF THE LATE ANTIQUE PERIOD

China is the cradle of silk—that queen of all the raw materials employed in the textile art. The Chinese place the beginning of sericulture in the 3rd millenium B. C., but no Chinese silk textiles from the pre-Christian period have been preserved. The most essential condition of successful sericulture is the use of perfect cocoons from the mulberry worm, *bombyx mori*. After having spun itself into the protecting shell of the cocoon, the silkworm, in the natural course of things, is transformed into the chrysalis and the butterfly, which breaks open the cocoon in its efforts to escape, thereby destroying the infinitely fine thread. It is only the thread reeled off from the uninjured cocoon which insures the perfect qualities of the silk—viz. the incomparable lustre, the firmness and yet, withal, the fineness and suppleness, and the capacity of taking the dyes in the highest degree. After a selection has been made of the cocoons best suited for propagation, the chrysalis is destroyed by heat while still in its shell, and after it has dried up, the uninjured cocoon is ready for the workmen. It is soaked in order to dissolve the agglutinants and then pounded until the outer floss can be removed. The reeling off of the single thread then begins, several of which are united to form a raw silk fibre suitable for weaving; this is then twisted, dyed and prepared to meet the particular needs of the silk weavers.

Sericulture in this expedient form remained a secret carefully guarded by the Chinese from the high antiquity into the 4th century A. D. Khotan on the western boundary of China, Corea and Japan were the first countries outside of China to introduce silk culture. The Near East and the Roman Empire, however the greatest consumers of silk outside of China—remained dependent upon the importation of Chinese silk yarn and fabrics until the middle of the 6th century. A first step only in silk culture were the “Koic” textiles or “bombycina”—transparent textures made from the cocoons of caterpillars and therefore similar to silk: both Aristotle and later Pliny mention these fabrics. When the real silken textiles from China were first introduced to the Rome of the Emperors, a distinction was made between them and the “Koic” Bombycina textiles. The real silk fabrics were called *Serica*, from “Seres” the name given by the Greeks and Romans to the Chinese and people of Central Asia connected with the silk industry.

It was not until the last pre-Christian century, after the Emperors of the Han dynasty had raised China to the status of a powerful state, that a prosperous silk trade was opened up with the Near East. Large quantities of silk were brought into Rome by way of the Persian Empire of the Parthians and across Syria, especially after the frontiers of the Roman Empire were extended to the river Euphrates following the fall of the Seleucians. Ovid speaks of “*vela colorata qualia Seres habent*”, and Tacitus records in his *Annals* a resolution of the Roman Senate of the year 16 A. D. whereby the wearing of silken garments by men was prohibited—“*ne serica vestis viros foedaret*”. For a long time the reproach of effeminacy clung to silk, and as late as the 3rd century, it was considered an outrage that Emperor Heliogabalus, who came to Rome from Syria, should be the first man to wear garments made entirely of silk.

But when the capital of the Empire was transferred from Rome to Constantinople, thus shifting the chief centre of the realm nearer the Orient—both the use and the manufacture of silk was given a tremendous impulse. Ammianus Marcellinus (330–400) says: “*textiles auctae sunt artes*” and he remarks that formerly restricted to the upper classes, silk garments now came into use in the lower strata of society. Loud complaints were heard of the immoderate wearing of costly silken garments, together with scorn and derision for the wealthy classes who wore gayly-colored designs of animals and hunters, even pictures taken from biblical history appearing on their garments. The rapid growth of the Roman silk industry was reflected in such manifestations and it soon became the most prosperous branch of the technical arts, despite the frequent obstructions placed in the way of the importation of silk from the Far East. The chief centers of the silk industry in the 4th century were to be found in Syria and Egypt, where the world trade emptied into the large cities of Antioch and Alexandria and the commercial life of the Roman Empire pulsed so strongly. Both by

nature, and as next-door neighbours of the Persians, the Syrians were the born carriers of Oriental commerce, and a fertile soil for the further manufacture of the Chinese silk yarn introduced by them was found in Syria and Egypt. For centuries Alexandria had been famous as the chief center of art weaving, and the reputation of Tyre and Berytus was founded upon the long established dyer's art, especially the purple dyes, which refined the Chinese raw material for Greek and Roman taste. Syria is also responsible for the development of the Persian silk industry, for when in the year 355, the Persian king Shapur II extended his conquests as far as Syria, he brought back with him—as part of his booty, a group of Greco-Syrian silk weavers. These he established in Persia, where they worked for the improvement of the Sasanian silk industry. As early as the 4th century, Constantinople became a textile center equal to those of Syria and Egypt. Socalled Gynaecia were established in the capital, these being textile workshops belonging to the court, where some branches of the work, such as the making of purple silk and gold borders, were protected by special privileges. But the monopolies granted to the imperial workshops proved no handicap to the extension of the silk industry which was borne forward on the favor of the age. A more difficult obstacle was that of overcoming the inconveniences arising from the inadequate importation of the Chinese raw materials. The trade routes of the early silk industry leading from the Far East westward, were subjected to many changes, but whether the silk travelled by land over the Oxus, or by sea from India, it first fell into the hands of the Persians. It was only through their interference that the Syrian merchants and later the Roman *comes commerciorum*—official buyer—could secure raw materials to supply the needs of the Roman Empire. The Persians themselves were skilled in the textile arts, and were only willing to part with such superfluous stores as were not needed for home consumption, so that the monopoly they enjoyed was a severe handicap to the Roman silk industry, and particularly at such times when commerce was crippled by the chronically recurring Persian Wars. It was not until the reign of Justinian that these shackles were broken and the secrets of sericulture revealed to the Western world. The knowledge of silk culture, together with eggs of the mulberry worm were brought to the Emperor Justinian by two monks from Serinda—supposedly Khotan—in the year 552. With this introduction of the sericulture into Greece, the industry gradually became independent. Sericulture also took firm root in Persia, and it was from there, as well as from Syria, that it was transmitted by the Arabians to North Africa and Andalusia, after they had succeeded in conquering the kingdom of the Sasanians, Syria and Egypt for the Islamic realm.

The circumstance that the Persians had the priority in the silk trade led to the belief that the Persian silk textiles were superior to those of the Romans, and further seemed to confirm the theory that Persia was the source and cradle of that silk style supposed to be the very earliest and which prevailed throughout the entire Mediterranean region, both on the Saracenic as well as the European side, from the 6th to the 13th century. The chief characteristic of this style is the division of the surface into regular rows of circles or roundels containing a figured motive, men or animals, generally symmetrically doubled. However, the argument of the Persian trade monopoly, which was but broken in the 6th century, is of no consequence in this question of priority to which I shall return later. Besides the fact that the chief articles of the silk trade for the Roman Empire were not finished fabrics from Persia or China, but the unwoven Chinese raw silk, the yarn, the mere possession of raw materials or the facility of acquiring these would prove nothing for their artistic forming. This would depend solely upon the artistic endowment of a people, and the general cultural niveau of the country. Proof enough of this is given in the history of precious metals, or in that of ivory, an equally exotic article. It is impossible to affirm that Persian art was superior to that of the Byzantine Empire as all the existing Sasanian monuments, the stone sculptures as well as engraved gems and silver work prove quite the opposite.

It is possible that Persian silk weaving began earlier than the Roman, but even this has not been proven. The earliest known Sasanian silk fabrics date only from the 6th century, and correspond in style to contemporary equestrian patterns made in Alexandria. But these latter are preceded by another kind of Hellenistic silk patterns indicating an earlier Greek style, with which Persia has nothing to compare.

A. The silk fabrics of Antinoë

The chief source of evidence concerning the oldest occidental silk style comes from the tombs around Antinoë in Central Egypt, explored by Gayet since 1896. This city, founded by Hadrian in 122, was considered by the antique world as one of the most splendid creations of this emperor, and the silken stuffs from her Nekropolis perfectly reflect the high degree of civilization of the city's Greco-Roman population. None of the textiles found in other tombs of the late antique period can compare with these in variety of design nor in the finesse of the weaving technic, which remained unequalled for several centuries. These were used as decorative borders on linen garments and, therefore, only small pieces have been preserved. The Guimet

Museum in Paris possesses the largest collection and there are smaller ones in Berlin and Lyons. Since no other Egyptian tombs, explored for the purpose, have yielded textiles of equal style and texture, it must be assumed that the silk fabrics of Antinoë were made in Hadrian's city, and further proof of their origin is furnished by the colored wool tapestries found here and also used as borders of garments, the patterns of which are taken from the silk textiles. The silks of Antinoë are unquestionably of Egyptian workmanship, as some characteristic Egyptian motives appear in these patterns (compare fig. 20).

These textiles cover two or three centuries, during the course of which they were subjected to stylistic changes. In addition to patterns of purely Grecian character, there are also those with Egyptian and Persian motives. If we except China, the very oldest specimens of the silk weaver's art are the Antinoë textiles displaying scattered and lozenge patterns, in which is perpetuated nearly unchanged the early Greek textile style of the classical period, as found on the vases of the 5th and 4th centuries B. C. Here as there the lozenge arrangement dominates, that is to say, the component parts of the design are open and detached (fig. 9 and 10), or arranged in compact bands (fig. 11) united into diagonal intersecting rows, framing in lozenge spaces containing larger central devices. The points of intersection are also emphasized by larger motives. The single motives are very manifold; those most frequently met with are the hooked crosses (Swastika), sickle moon, hearts, crosses, stars, as well as plant motives such as rosettes formed of four leaves, palmettes and flowers. A spontaneous new arising of these patterns at the time that silk weaving was introduced, is not to be thought of; the relationship with the early Greek weaving patterns consists not only in the open and the compact lozenge arrangement, but also in the recurrence of the same classical elements, such as the fourleaf rosettes, the hooked crosses, palmettes and similar motives. Their reappearance upon the silk textiles is to be explained by the fact that the Greek textile industry continued to make use of the earlier designs of the wool textiles after the new Chinese raw material was introduced, and continued to do this until the finer silk fibre led to the development of richer and more complicated patterns than would have been possible of execution with the coarser wool threads.

Silken fabrics in this Greek style have been preserved as covers of relics in the treasuries of the cathedrals at Aix-la-Chapelle and Sens, there being nearly 30 specimens at the lastnamed place (fig. 12 and 13). But despite the great similarity in design and texture, it cannot be assumed that all these textiles were made in Antinoë. The scattered and lozenge patterns possess no local character, and would have indicated the first period of the Hellenistic silk industry, if met with in Alexandria, Carthage, Antioch or Byzantium. Similar designs are to be found on the textiles from Achmim (compare fig. 37 and 38), in various Byzantine monuments, as on the Theodora mosaic in Ravenna (before 547). This is a warning not to set too early a date for these fabrics despite their early Greek designs; many of them, to judge by the discoveries made in Antinoë could be from the 4th century, but the majority are from the 5th and 6th.

The next phase of development is revealed in the Antinoë fabrics fig. 14, 15 and 16. The geometrical motives are superseded by plant forms, such as curled leaves, vines bearing pears and flowers after the style of the 6th century; animals symmetrically doubled appear in the discs—in other words, the chief motives of mediæval silk patterns, upon which designers drew up until to the Gothic period. In these animal patterns, Greek motives, such as the dolphin and lion (fig. 16) are mixed with Egyptian and Persian ones. The African animal world is represented by the zebra, drawn true to life (fig. 19), and by the ibis standing under a fan palmette, as the sacred herald of the rising Nile floods (fig. 20). An Antinoë silk fabric in Lyons, by the designer of the ibis pattern, shows African zebus standing under long-stemmed palmettes, and textiles in Aix-la-Chapelle and Sens (reproduced in *Revue de l'art chrétien* Vol. 61, p. 270) have an ostrich design. Of unquestioned Persian style are the pairs of ducks with streamers floating from their beaks in fig. 15 and 17. Likewise the circular designs surrounded by a pearl chain of white discs in the zebra pattern (fig. 19) and the peacock pattern of Aix-la-Chapelle (fig. 18) are a free interpretation of designs found on the Sasanian textiles, where circles of discs form the predominating frame of the animal motives (compare fig. 63, 66, 67).

The free use made by the Greek designers of Egyptian and Persian ornaments invested the silk art of Antinoë in the 6th century with so great a richness and variety that nothing can be compared with it except the Italian textiles of the early Gothic period, in which Chinese and Persian motives were freely employed. An example of the curious fantasy of the designers of Antinoë is shown in the colored plate I with the profile masks and the cock's heads, which again indicate Persian influence. How greatly the motives taken from the textile art of the Sasanians were refined by the Greek designers and weavers, is to be seen in the beautiful tissue in the Sens cathedral, which is a masterpiece of the Greek textile art (fig. 21). In compact lozenges stand crosses alternating with youthful half-length figures, with heads turned lightly to the left and the right; despite the small scale on which these heads are drawn, a plastic effect is achieved by the faintest shading in the eyes, corners of the mouth and hair. The two-coloured pointed helmets, the floating ribands, the crossed bands on the breast, similar to those on the picture of King Shapur II. on the silver dish

ALEXANDRIA 5th CENTURY



Plate II. The Nereid silk fabric from Sitten, Kunstgewerbe-Museum Berlin.
Below at left: Scroll pattern same workmanship, Kunstgewerbe-Museum Berlin.

fig. 22—belong to the Sasanian costume. This textile cannot be of younger date than the 5th century, for all the figure designs of the 6th century—Greek as well as Persian—represent the human face either *en face* or in profile, but never in half profile. On a Roman monument of the 5th century—the ivory diptychon of Stilicho or Aetius at Monza—is also found a garment with designs of human busts. Therefore the Sens textile is the earliest evidence of Persian influence in the silk textile art of the late antique period. Later in the 6th and 7th centuries, the Persian style seems to have subdued and supplanted the Greco-Egyptian. The two Pegasus pieces and the ibex pattern from Antinoë (fig. 23 to 25) are in every particular faithful imitations of Sasanian patterns; the frontal placement of the wings, the head decorations of the winged horses, their collars covered with white discs, the floating streamers, the encircling discs, are distinct characteristics of the Persian style: at the same time, the ibex—as an antique Oriental motive, is a proof of the influence of the national Achæmenian tradition in the art of the Sasanians.

The late antique period was not strong enough to resist the general orientalizing influence of the 7th century; it lost its hold in all those countries which were conquered by the Moslems at that time, and the mediæval textiles from Byzantium will show how strongly the change of style was felt even in Europe.

B. The earliest silk fabrics with designs of the human figure

An approximate idea of the silk fabrics which aroused the displeasure of the church in 400 by reason of the designs taken from biblical history and mythological figures—is given in the figures 26 to 28. The finest of these, the Mænad tissue in Sens (fig. 26), is so badly preserved that it is impossible to discern whether the Bacchante rushing in with lifted dagger, forms a group with Orpheus or Pentheus who has been torn from a panther—or whether she is a fragment of a second group. The drawing in this design bears still a close relationship to classic art. How plastic are the hands, how clearly and simply the folds of the *Chiton* are indicated with but a few strokes! Above all, how plastic is the conception of the figure resting on a stone pedestal, which suggests a prototype taken from the art of sculpture. The Joseph textile in Sens depicts three events; the sending of Joseph to his brethren, his information by the angel, and his arrival, with explanatory Greek inscriptions (fig. 27). The grouping of the figures suggests the composition on the early Christian sarcophagi of the 4th and 5th centuries. To judge by the fine texture and the simple coloring, the ornamental fabric fig. 29 belongs to the same period as the Mænad and Joseph textiles. An indication of its early origin might be found in the fact that different animals—ducks and gryphons—are paired, thus yet avoiding the strict symmetry. The imperfect representation of Daniel in the Lion's Den (fig. 28) is far removed from the free drawing of the two earlier figure textiles, and is, therefore, to be placed in the 6th century.

The Nereid textile on the colored plate II—for a long time considered the very earliest antique silk fabric, and reproduced by G. Semper in a classically embellished drawing—can be grouped with these textiles. The pattern probably consisted of a complete *Rapport* of four different rows, each one formed of an acanthus vine encircling the Nereids. Despite certain distortions, easily attributable to the weaving technic, the drawing, nevertheless, belongs absolutely in the frame of the 5th century. Similar Nereids are to be found in Egyptian tapestries and especially on Alexandrine bone and ivory carvings, which lead to the supposition that this textile too was made in Alexandria.

C. The Coptic silk textiles from Achmim

A species of silk woven stuffs, differing from the gayly colored weaves of Alexandria and Antinoë by reason of its only two-coloured effect, comes from the tombs of Panopolis (Achmim) in Upper Egypt, renown in antiquity for its textile industry which has furnished so many of the tapestries of the late antique period. The silk pattern—always of a light color, white or yellow—is projected upon a darker background of green, red or violet. The chief products of the Panopolis looms are silk fabrics with matched designs, intended as ornamental trimmings, to be cut into stripes, roundels and squares and applied to linen tunics. The tunic fig. 30 indicates the way this was done. The name of the weaver "Zacharias", and more rarely that of Joseph, are woven into these silks in Greek letters. The designs of the Zacharias silks are generally plant forms, the style of which has rather widely departed from the classic prototype (fig. 31 to 34).

The hornshaped leaves with bent edges (fig. 31 and 32) which also appear in the Alexandrine (compare colored plate III) and the Antinoë textiles (compare fig. 19), are a distinguishing characteristic of the 6th century silks, and help to fix the date of the Zacharias pieces. The unsymmetrically bent aracea-blossom, a classic ornament, is the prototype of this pattern; on the upper pair of leaves in fig. 32 the sepal of the aracea flower has been retained, but it is missing on the lower pair. Designs of human figures play a lesser role in the Coptic silks, although Amazon and equestrian motives have frequently been copied from the

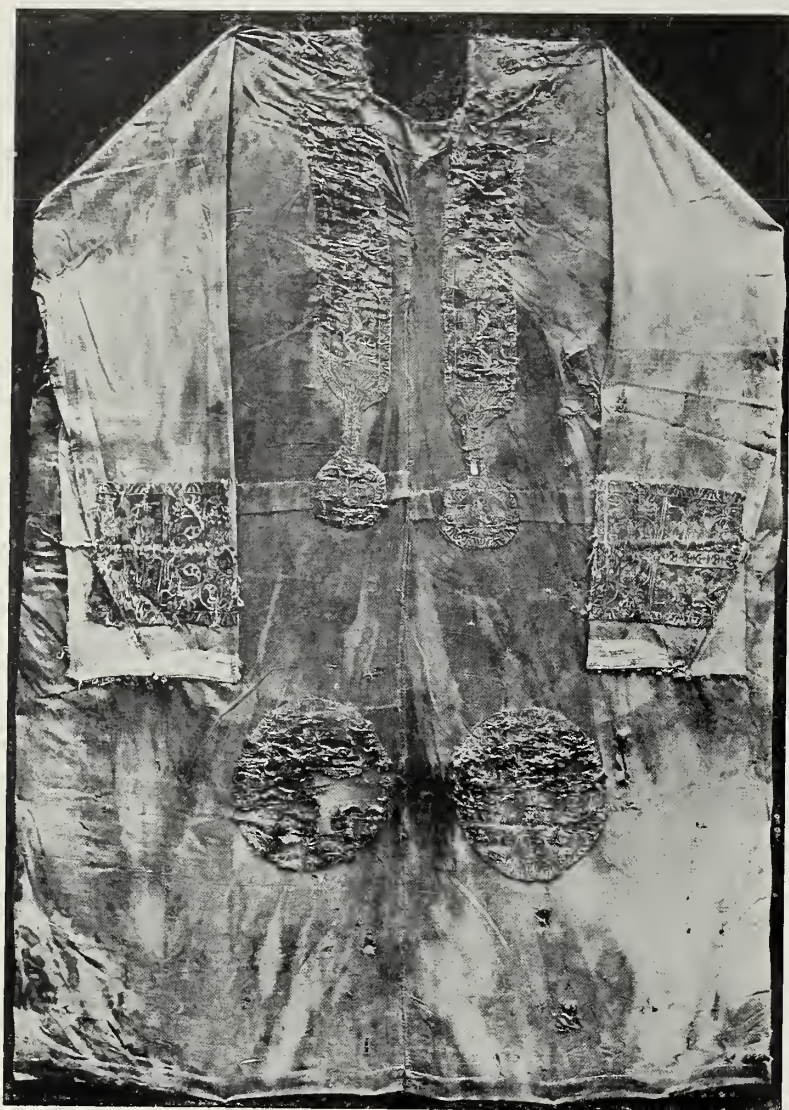


Fig. 30. Linen tunic with silk trimmings from the Zacharias Workshop. Achmim 6th century. South-Kensington-Museum

assumption that Alexandria has the best possible claim to that species of evidently Egyptian silk textiles of the pre-islamic period, which had the widest circulation in the christian world.

It would be unreasonable to assume that in the wealthy metropolis, the focus of Hellenistic culture, into which a strong current of Oriental trade emptied, the art of silk weaving, the most flourishing branch of the industrial arts of the late antique period, had not received at least the same degree of cultivation as in upper Egypt, which lay farther away from the source of supplies. As early as the beginning of the 5th century, Alexandria, like Byzantium, Kyzikus and Carthage, possessed a *Gynæzeum*, a workshop for the weaving and dyeing of silk fabrics for the exclusive use of the Byzantine court. Pliny relates just at the time when the use of silk was introduced into Rome, that Alexandria already led in the art of weaving (as distinguished from the tapestry work). And in the 8th and 9th centuries—two hundred years after the Arabian conquest—it was always Alexandria which furnished next to Byzantium the major part of the silk fabrics for the endowment of the Roman churches as indicated in the *Liber Pontificalis*.

The silk stuffs ascribed to Alexandria were partly excavated in Egypt in the form of trimmings on vestments, sections with one rapport of the design. The majority of the most important silks has been rescued and preserved through the reliquary cult of Western Europe. The Alexandrine silks here illustrated have been preserved from olden times in the Sancta Sanctorum Chapel of the Lateran, in the Lucius Cathedral at Chur, in Säckingen, in the Church of Saint Ursula in Cologne, at Ottobeuren, at Aix-la-Chapelle, at Maastricht, Liege and other Belgian churches. All these widely dispersed pieces are kept together as a group, partly by reason of the relationship in the style of the ornaments and figures, and partly by the similarity in the coloring.

The colors are rich and of an indestructible permanency, so that they have forfeited scarcely any of their freshness even after 1300 years. The deep-red and violet purple-colours so beloved of the Byzantians were

Alexandrine silks (fig. 35). The stiffness of form, which was the result of the Coptic remodelling of the antique patterns, is illustrated by the lame, inert bearing of the lion struggler on the *Clavus* fig. 34 and by the angular drawing of the dancers (fig. 36). The lozenge patterns, familiar to us from the Antinoë silks, appear enlarged in the Coptic reproductions from Achmim (fig. 37 and 38). Whereas the Greek silk textile art in Antinoë disappeared in the 7th century, that of the Coptic looms outlived the Arabian conquest of the year 640; the *clavus* fig. 39 still repeats the old design of the Zacharias workshop in a weaker drawing, and underneath the figures an Arabian inscription is already to be found.

D. The Alexandrine silk fabrics

In attributing silk fabrics of the late antique period to the chief city of the Hellenistic Egypt, we proceed on the as-



Fig. 31. Silk clavus woven by Zacharias. Achmim, 6th century Kgm. Berlin

not known in Alexandria; here the favorite background was a fresh cherry-red, upon which the patterns were projected in white, red, green, yellow, brown, light and dark blue. The broad circles framing in the figures contain a characteristic flower ornament common to nearly all the Alexandrine silks. We meet with simpler combinations and such that are more complicated, but the essential elements recur again and again. The most perfect form is that of the tissue from the Sancta Sanctorum Chapel of the Lateran, depicting the Annunciation and the Birth of Christ (colored plate III). The border pattern of the circular-bands is composed of three different flowers, repeating themselves in the same sequence. Just as in the art of the Pharaoh's the Egyptian palmette represents the conventional side view of the lotus flower, which appears as a rosette when viewed from above—so here we have three different views of the same flower motive, appearing as a rosette in the background pattern of the Amazon silk (fig. 41). A pair of leaves and buds alternate with the flowers.



Fig. 40. Egyptian Lotus Border. Relief in Dendera

Except in these silk fabrics and their imitations in Coptic tapestries, this flower pattern is not found elsewhere, neither in Greco-Roman decorative art, nor in that of the Orient. The Pharaonic art of Egypt alone has produced a flower ornament similarly designed and colored; this is a design of lotus flowers, alternating in the same way with pairs of leaves and buds, as it may be seen on a relief in Dendera dating from the time of the Roman emperors (fig. 40). The derivation of the flower border in the silk textiles from the lotus border is unquestionable, and thus the Egyptian origin of the silk fabrics is firmly established. The date can be fixed by aid of the Annunciation textile, the best specimen of this kind. The similarity between the palmettes on this piece, with the palmettes on the Zacharias textile from Panopolis (fig. 31) points to the 6th century. Furthermore, the figures in the Annunciation and Birth of Christ bear a close relationship to those in the Byzantine mosaics in Ravenna, belonging to the first half of the 6th century; the angel of the annunciation resembles exactly the one on the Annunciation bas-relief of the Maximian cathedral, an Alexandrine ivory work of the same period. A number of tunic trimmings excavated in Egypt and representing a lion hunter on horseback, with a circular frame—in the collections of London, Berlin and Düsseldorf, are authentic works from the same workshop. Closely related are also the fragments of tunic trimmings in the Berlin collection, consisting of two long *Clavi*, with their rounded attachments and an *Orbiculus*. They display figures of antique fountain nymphs and archers with lions, and on the circular piece there are hunters on foot dressed in the chlamys, hunting dogs and cupids.

The figures 41 to 46 present a selection of some important silks of the Alexandrine group, which, however, do not belong to the workshop of the Annunciation textiles, and date from the 6th and 7th centuries. Leaving the somewhat weaker drawing out of the question, the chief point of difference is that the equestrian figures in this group are symmetrically doubled in the circles, whereas, there was only one horseman in the designs of the first group. Furthermore, the circles are no longer interlocked as in the colored plate III, but are placed contiguously in rows, connected by discs at the points of intersection. Uncovered breasts and Phrygian helmets stamp the lion hunters in the Säkkingen fabric as Amazons (fig. 41); in the Simson silk (fig. 42), a widely distributed one, pieces of which are found in Rome, Chur, Maastricht, Vienna, Ottobeuren, Trient—the circles are so closely interlocked as to form a quasi-striped design. Such equestrian patterns, in different variations, have been repeated up to the 7th century; the textile in fig. 43 was found in Egypt, and a large tissue from the same workshop, also depicting lion hunters—has been preserved in the Church of Saint Ursula in Cologne since the Karolingian period. The Maastricht textile (fig. 44) was formerly regarded as a Sasanian work, owing to the fact that a complete survey of the Alexandrine group had not been made, and this led to the once generally accepted opinion, that the silk style of the late antique and early medieval periods had its origin in Persia. At the present time, it is no longer necessary to confute this already obsolete theory. It is enough to say that the method of enclosing the pattern in circles, was presaged in



Fig. 47. Coptic silk with sacrificial design. 7th century. Kgm. Berlin

the floor mosaics of the late antique period, and from there found their way into tapestry and silk, and that, furthermore, the originally oriental motive of the lion hunter on horseback, appears in Greek and Roman art in the pre-Christian era, and was found on the imperial coins from Nero to Constantine. Kings riding to the hunt, was a motive often found in Persian art, most frequently on silver dishes and gems, and less often on silks. But we have seen that the Alexandrine silks took nothing from the specific Persian characteristics, but held strictly to the antique traditions. The equestrian silk patterns, therefore, must be attributed to the motives of the Greco-Roman late antique art, quite as authentically as the Christian motives of the Annunciation textile, or the antique sacrificial scene of the so-called Dioscuri textile in Maastricht (fig. 46). Only once in the entire range of the Alexandrine silk patterns can Persian influence be established; Herzfeld has proven (Year-book of the Prussian Art Collections 1920, page 105) that in the Münsterbilsen textile (fig. 45) the charioteer of the *quadriga*, with a nimbus of sun-rays about his head, represents the sun-god Mithra, while the smaller figure, in the wedge-shaped fields, wearing a Persian crown, is the Persian moon-god Mah. Here we have an indisputable imitation of a Persian silk pattern, evidently from the 7th century, that is to say, from the same period in which the Sasanian patterns predominated also in Antinoë. At that time, however, the weaver's art of the late antique period of the East-Roman Empire, had passed through a long and independent phase of development, which laid by the Alexandrine patterns the foundation for the medieval silk style.



Plate III. Silk tissue showing the Annunciation and the Birth of Christ. Christian Museum in the Vatican.

These silks were imitated in Egypt not only in the tapestries but also in the Coptic silk fabrics. This is proven by silk stuffs from Egyptian graves now in the museums of London, Berlin, Vienna and Düsseldorf, which illustrate in the clearest possible manner the fundamental difference between the artistic endowment and the sense of style of the Greeks and Copts. The textile illustrated on the colored plate IV follows approximately a prototype to be found in fig. 43 and 44, from the 7th century; its flower border in circles is a somewhat clumsy and simplified form of the Amazon silk (fig. 41). The Sacrifice of a buli (fig. 47) is a partial imitation from a larger sacrificial pattern similar to fig. 46. These silks bear the same relationship to the Alexandrine fabrics, as do the Coptic tapestries to the Hellenistic tapestries. Only here, and in the Coptic tapestries, does one find the same clumsy distortion of form and the same arbitrariness in the distribution of the colors.

E. Silk Fabrics of the Late Antique Period from Byzantium and Syria

The small number of early silk fabrics from Constantinople does not correspond to the reputation enjoyed by the silk industry of that capital. No reliable specimens exist prior to the Justinian era, and those of the 6th century, which have been preserved, are far inferior in number to the Egyptian. Constantinople seems to have taken the leading position in this field much later, after Alexandria and Antioch had gone over to the Islamic realm. The earliest Byzantine silk patterns are found on the ivory diptychs and mosaics of the 5th and 6th centuries. The togas on the consular diptychs frequently display engraved patterns of rosettes arranged in lozenges and circles, but such rosettes silk of the early period seem not to have been preserved, and similar designs are not met with until the 10th century. On the well-known monument of Byzantine court dress—two mosaics in Saint Vitale in Ravenna—is found a yellow silk border of blue ducks in red circles on the purple mantle of Emperor Justinian; rows of ducks, surrounded by leaves appear on the tunics of two ladies of Theodora's suite. Other silks on this same mosaic are covered with four-leafed rosettes and small squares set in open lozenges. The ducks on this mosaic are small and natural in design, similar to the Greek silk fig. 29 of the 5th century, a strong contrast with the stiff design and larger scale of the Persian patterns. On the whole, the designs of the garments on the mosaic of Saint Vitale create the impression that the Byzantine silk weavers of the Justinian period in the 6th century, with their less compact scattered and lozenge patterns of rosettes, leaves and birds, drawn on a smaller scale, followed the same tendency as their Greco-Egyptian colleagues of the same period in Antioch. Several small fragments of silks corresponding to the Ravenna mosaic are preserved in the cathedrals of Aix-la Chapelle and Sens (fig. 48–51).

The oldest masterpiece of the Byzantine weaver's art shows an influence from Alexandria; this is the purple-colored Quadriga silk of Aix-la-Chapelle (fig. 52), a part of which is preserved in the Cluny museum. The quadriga motive as a silk pattern is first found on the Basilus diptychon about 480. Two youths wearing tunics and chlamys and carrying a wreath and a whip approach the charioteer, while two other youths scatter coins from a bag they are holding in front of the chariot. This group is the typical symbol of Generosity found on the consular diptychs of the first half of the 6th century, and is a purely Byzantine motive which the designer must have taken from the diptychs. As these diptychs ceased to be made in 541 at the time the consulate were abrogated—it is possible to give the Quadriga silk an exact date in the middle of the 6th century. Nor could it have been of a much earlier date for the reason that the circle ornament together with the connecting roundels is a repetition of the Alexandrine design of the Amazon textile (fig. 41). The imitation must be ascribed to the Byzantine weaver, as this flower border is a derivation of the lotus ornament and consequently of Egyptian origin. The pairs of ibexes in the wedge-shaped fields indicate



Fig. 53. Tiger Silk in Brussels. Byzantium, 6th century



Fig. 54. Byzantine silken stuff, hunting pattern after Persian prototype. Syrian or Byzantine, around 600. Diocesan Museum, Cologne (from the Cunibert Reliquary)

Persian influence, to which Byzantium as heir and propagator of Greek colonial art on the shores of the Black Sea, was particularly susceptible. The larger scale of the circle which measures 66 centimeters in diameter, is characteristic of Byzantium, as distinguished from Alexandria. The design is in deep yellow (formerly red) on a dark blue background—one of the purple shades, the manufacture of which contributed essentially to the reputation of the Byzantine silks. Dark red, violet and blue were the most important of the purple shades. The tiger stuff from Münsterbilsen (fig. 53) represents the beginning of the Byzantine animal patterns, already mentioned in the 4th century; it is also two-toned, yellow on red, and the same circular ornament indicates the same period and place of origin as the Quadriga textile.

The largest of all the late antique equestrian fabrics found in the reliquary of St. Cunibert in Cologne (fig. 54) goes back to a Persian design depicting a Sasanian royal hunt. Hunting horsemen under date palms are to be seen in symmetrical duplication on a dark blue ground in circles 99 centimeters in diameter. An arrow has pierced the lion and its prey, a wild ass, and six birds are swinging on the branches of the palm. Blossoming plants, eagles, hunting dogs and hares fill out the background. The framing circles contain the Egyptian flower ornament. The design is executed in yellow with red, blue and a little touch of green. Two variants differing somewhat in color and drawing, are preserved in the gold altar of St. Am-

brogio in Milan (fig. 55) and in a manuscript in the Prague cathedral. The chief motive, representing the King Bahram Gor, is Persian, as are also the animals in great variety, and the palm as a central axis. This is no "tree of life" but rather a space-filling motive which first made its appearance in the Persian designs of the hunt, together with the symmetrical duplication of the figures. The genuine oriental ornament filling out the wedges, was copied unchanged from a Persian silk. Otherwise the drawing is in the Byzantine style; the movement of the horses, the bearing and dress of the riders—with the exception of the Parthian pointed helmet—correspond to the Greek tradition. Another non-Persian adjunct are the hunting dogs, frequently to be found on the Alexandrine silks (compare fig. 43). The Cunibert textile and its variants are much more richly colored than was customary in Byzantium, and may be therefore attributed to Syria, the western Byzantine boundary of Persia. This also applies to the uncommonly richly colored silk from the Sancta Sanctorum Chapel of the Lateran closely related to the Cunibert tissue by reason of the variety of animals and the date palms (fig. 56). The dress of the hunters consisting of a tunic with *clavus* trimming is purely antique in style, and the cross over their forehead is probably to be regarded as a Christian symbol.

Certain of the purely ornamental Byzantine silks may belong to the late antique period, but as it is a difficult matter to establish the date, these will be discussed later in connection with the silk textiles of the medieval period. But before passing on to this period, we must consider the oriental silks of the pre-Islamic period, which are contemporaneous with the late antique textiles of the Occident.

F. Persian Silk Fabrics of the Sasanian Period

The monument erected by King Khosro II. Parvis (591–628) to himself and his hunting pleasures in the grotto at Takibostan, furnishes the first authentic basis for the date and origin of the Sasanian silks. The

designs on the garments of the king and the men and women of his suite, are chiselled into the reliefs of hunts with the greatest fidelity and realism, and form a real treasure of Persian silk designs about the year 600. A selection of these reliefs is shown in fig. 57, 59, 60–62 and further designs from the same source have been published by G. Herzfeld in his "Am Tor von Asien". There are frequent rosette patterns similar to those found on the togas of the consular diptychs of the 5th and 6th centuries; the flowers are now scattered, now densely ranged over the surface (fig. 62), now arranged in lozenges or framed in by circular borders. The predominating motives, however, are animals; there are rows of ducks, unencircled, and other birds (fig. 59 and 60), ducks in lozenges and circles alternating with lotus and palm leaves (fig. 60), cocks or birds with the cock's plume (fig. 60 on the trousers); further an ibex design similar to the Antinoë textile fig. 25; eagles in pairs, herons and boars heads in circles. A design repeatedly used on the royal robes was that of the Persian hippokamp with a peacock's tail (fig. 57), a motive found frequently on sculptural monuments and especially on Persian silver vessels (fig. 58). This hippokamp remained in use long after the close of the Sasanian period. On the strength of these monuments, the green Hippokamp textile in London (fig. 63) has been proven a Persian work from the time of Khosro II. The framing circles of the hippokamp silk, studded with white discs, and united by little discs and half-moons framed in by a pearl chain (compare fig. 24, 66, 67) — is always associated with Persian designs, and unquestionably was the favorite frame for the roundels in the textile art of the Sasanians and also later. The well-preserved, but stiff and conventional Cock fabric fig. 64 is related to the Takibostan reliefs by the ornament outside the roundels, which are an almost exact repetition of the pattern in fig. 57.

The fine fabric with yellow cocks and palmettes on a red ground fig. 65 is related to the relief fig. 60, upon which the same motives are seen. The stiff, almost clumsy conventional treatment of the Vatican textile fig. 66 is still more conspicuous, and taken as a whole the Sasanian silks fall far behind those of the Greeks in drawing and design. A similar duck textile—but one more nearly related to the Khosro period—served as a copy for a wall fresco

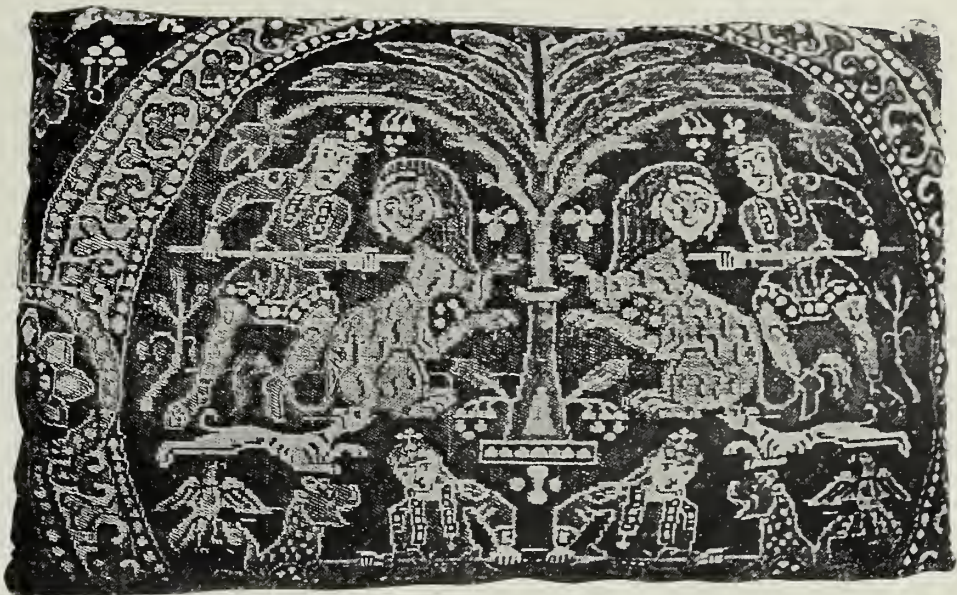


Fig. 56. Piece of Byzantine silk in the Vatican. 6–7th century



Fig. 57. Hippokamp pattern from the equestrian statue of Khosro II. in Kibo-Takibostan. Around 600



Fig. 58. Sasanian silver flask about 600. After Smirnow

in a grotto temple in Chinese-Turkestan (fig. 67). There is no symmetrical doubling of the animal designs on the Takibostan reliefs or on the Sasanian silks already illustrated. However, there is a number of silks with symmetrical pairs of ducks in the cathedral at Aix-la-Chapelle which could belong to the Sasanian period. Imperfect pieces of Sasanian animal designs are in existence, among them a Pegasus textile in Berlin, a boar's head pattern (Herzfeld loc. cit. 64), an eagle piece in Lyons, a cock in Sens and a winged bull in the Vatican. The zenith of the Sasanian silk textile art was reached in the two large equestrian designs fig. 68 and 69. Both of them display the symmetrical doubled pattern, after the fashion of the Alexandrine silks—which had not yet been introduced in the animal designs of 600. The beardless rider of the piece at Cologne (fig. 68) is wearing a winged crown similar to those shown on the coins of Khosro II and his nephew Yazdegerd III, who in 640 lost his kingdom to the Arabians after eight years of fighting. The beardless head points to the last of the Sasanians and consequently fixes the date of this piece earlier than 640. This chase pattern has a mythological character suggesting the victory of Auramasda over Ahriman; Yazdegerd is riding on a gryphon, and is attacking a winged and horned monster, a motive that had already appeared in the Achæmenian art. The figure in the tree-top is interpreted as a good genius; the space below the king is filled with lions and ibexes, both of which are covered with the light spots characteristic of Persian animal patterns for centuries. There is no indication of western influence except the *clavus* trimming on Yazdegerd's tunic. Attention is

called to the fact that the arrangement of the equestrian designs in rows without encircling motives, is not found in the Hellenistic art where the roundel pattern of the equestrian textiles originated; in Persia, on the other hand, the row or band-pattern of the Yazdegerd silk corresponds to the Sasanian animal textiles arranged in rows, which in turn have their antique Persian prototype in the sculptured throne baldachin of Darius, the bull and lion designs of which are arranged in rows. We thus see how many threads unite the Yazdegerd silk with the Achæmenian art, both as far as content and style are concerned. Stronger is the Byzantine influence in the hunting textile fig. 69, without having been able to efface the distinguishing characteristics of Sasanian work. However, the dress of the horseman, with the Roman helmet, the *Clavi* and the lozenge shaped *Tablion* on the tunic, the unshod feet, betray a somewhat mistaken imitation of the Byzantine court dress. King Bahram V. is here represented robbing a lion of her cub; underneath there is a wild confusion of lions, leopards, stags and bucks, which are continued in the circular border. The same event is realistically portrayed on a Sasanian silver dish in London (fig. 70). The circular designs on this sumptuous silk fabric are 87 centimeters in diameter, thereby almost equalling the dimensions of the Cuni-bert textile.

The conquest of the Sasanian kingdom by the Arabians, and the resulting Mohammedizing of the land had no immediate influence upon the textile art of the Persians. For three or four centuries, it continued in the same traditional grooves, as the Iranian culture continued to be giving instead of taking from the Islam world for a long period.

G. Chinese Silk Fabrics

A complete survey of the silk textile industry in the Far East is rendered impossible by a lack of preliminary study in this field. In the absence of any consecutive sequence of monuments of this sort—we shall have to content ourselves with a consideration of the silk art of Eastern Asia only in so far as this is correlated with that of the Occident.

The earliest fragments of Chinese silks have just been published (Burlington Magazine 1920, Ancient Chinese figured silks). They were found by Sir Aurel Stein in Chinese-Turkestan, in the tombs of a Chinese *Castrum* lying on a caravan route in the basin of the Tarim, which was traversed during the Han dynasty from the 2nd century B. C. to the 3rd century A. D. and then abandoned. Other objects found in the same graves lead to the conclusion that some of these silk fragments reach as far back as the 1st century B. C., while the latest belong in the 3rd century A. D. In any case, they precede all the silks preserved in the Mediterranean region, and are the earliest evidences of the silk textile art as yet discovered. The chief pieces display the most remarkable animal designs (fig. 71 and 72) fundamentally different from all the animal designs of the Occident. There is nothing symmetrical nor any sign of systematic encircling motives. Strangely formed and moved vines or ribands



Plate IV. Coptic equestrian pattern after Alexandrine prototype. Kunstgewerbe-Museum Düsseldorf.

wind their way from one edge of the textile to the other, and between these creep and spring cat-like animals, some of them winged and horned. In the figure of the tiger, creeping onwards, and yet turning to defend himself from an attack in the rear (fig. 71), we recognize the peculiarly keen observation of nature possessed by the Chinese. We find this design, practically unchanged more than a millenium later on the Chinese brocades of the 14th century (compare fig. 278). The second piece (fig. 72) displays a horseman among the animals, drawn in the typical style of the Shantung reliefs and terracotta figures of the Han period, two centuries A. D. There is also a winged and horned animal on this fabric bearing a striking resemblance to the horned gryphon of the Yazdegerd textile. As the horned gryphon, however, belonged to the Persian forms from the Achæmenian period, one cannot regard it as having been taken from East Asia, particularly at a time when the Western world knew nothing of Chinese silk. The lozenge design is also represented among the textile fragments of these late discoveries, as is also the symmetrical doubling of the animal designs (fig. 73). But here also, no connection with the West can be established. It is quite comprehensible that silk patterns of the kind shown in fig. 71 and 72, which were so diametrically opposed to antique sentiment, could not succeed in creating any impression in the West, so long and so far as the antique art stayed alive and effective. Therefore we find no Chinese influence during the romanesque medieval period; and it was not until the Gothic period—about 1300—which inclined towards an unsymmetrical ornament, that a way was opened for the introduction of Chinese influence in the Occident.

A reversed order of things can be observed in Chinese art in the 7th and 8th centuries, where the Chinese silks were temporarily dependent upon the Persian style of the Sasanian period. Many proofs of this are furnished by the Chinese silks of the Tang dynasty as preserved in the temple treasures of Nara in Japan, or discovered by Pelliot in the province of Kansu and now in the Louvre. Japanese publications of early silk designs also contain important reproductions of dated fabrics, especially in Kodamas "Mirror of ancient



Fig. 70. Persian silver dish with picture of King Bahram.
British Museum



Fig. 71. Piece of Chinese Silk. 2-5th century A. D. Owned by Sir Aurel Stein

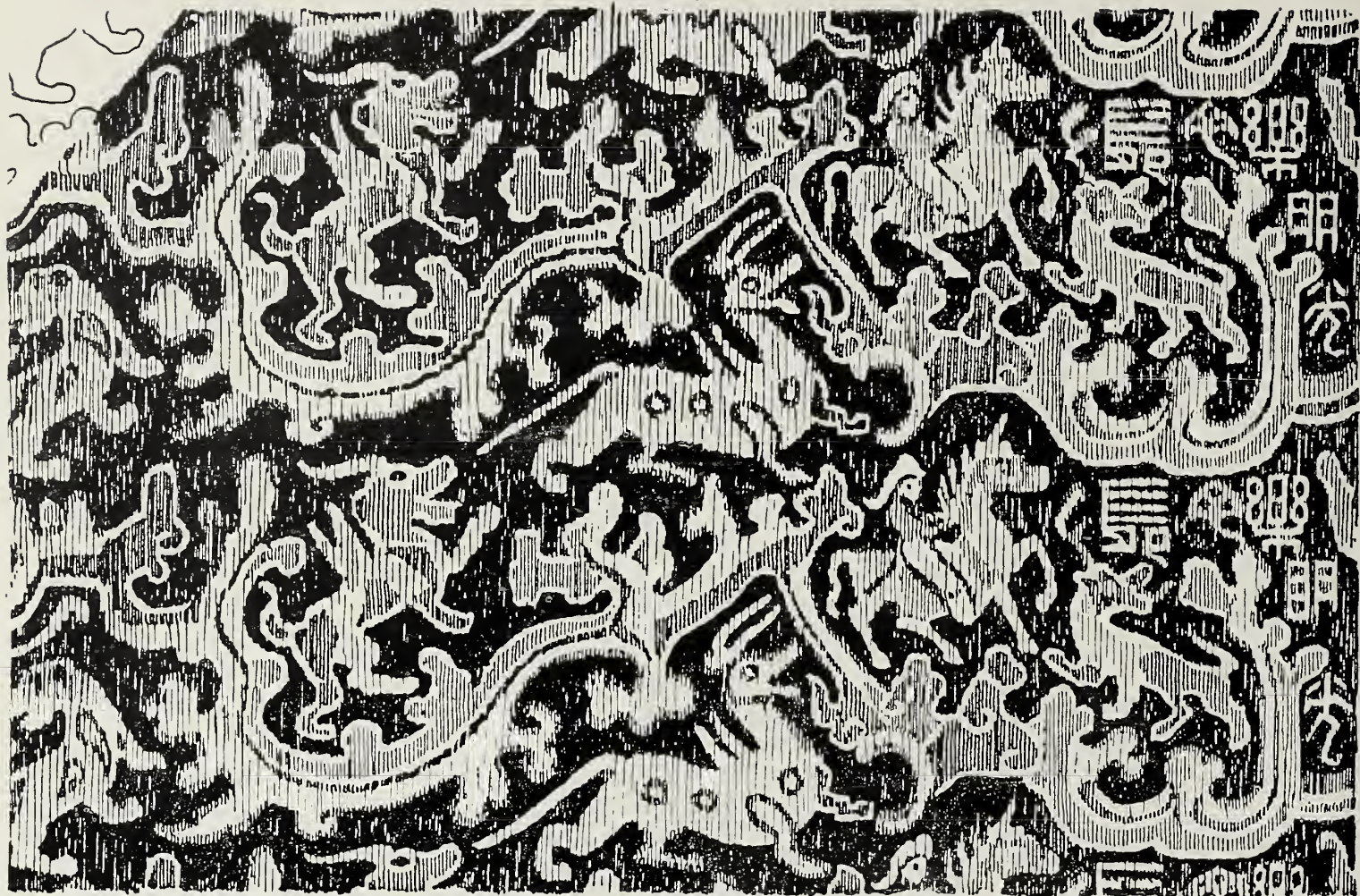


Abb. 72. Piece of Chinese Silk. 2–3rd century A. D. Owned by Sir Aurel Stein

Designs” and the ten volume collection of silk patterns called *Orimon Ruisan*. The masterpiece of the Persian style is the Banner textile of the Mikado Shomu (726–748) which repeats a Sasanian equestrian pattern of 600; the horsemen shooting the lions, wear the crown of King Khosro II. (fig. 75). The hunting motive, the winged horses, the circle of discs and the ornament between the roundels—similar to that in the Cunibert textile, are taken nearly unchanged from the Persian original. The tree between the riders is modified Chinese, other minor details have been misunderstood; Chinese inscriptions have been added. The treasury Shosoin in Nara possesses another equestrian pattern with archers, lions and stags in circles studded with discs, and a repetition of the same, with dyed instead of woven pattern, is preserved in the Horiushi Temple in Nara (fig. 76). Almost unchanged derivations of Persian designs are the textiles with cocks in circles of discs (fig. 77 and 83), a textile with gryphons in the Louvre and the Sasanian ibex fig. 78 painted on silk about 731 in Japan. A Japanese silk (fig. 89) which could not have been made earlier than the 14th century, shows how long the silk textiles of Eastern Asia were influenced by Persian designs. The bucks fig. 79 may possibly be traced back to an old Coptic piece (fig. 80), as Byzantine and Greco-Syrian silks, in addition to the Persians, were imitated during the Tang period in China, where they were regarded superior to the native fabrics. The undulating vine of the equestrian silk fig. 76 which reminds the antique art, is not of Persian origin and could only have come from an Hellenistic source; this same motive, of a classical drawing, appears on the cock pattern with Chinese inscriptions (fig. 81) and as an independent motive on fig. 82, and in a modified Chinese version on the cock textile fig. 84. We can see from these silks, as well as from the bronze mirrors of the Tang period, that Chinese art derived one of its favorite animal motives—the pheasant-like *Fonghoang* from the Sasanian cock. It is also possible that the crosses, rosettes, lozenges, like those from fig. 85–88 may be derived from Byzantine silks, as well as the circular motives in fig. 90 and 91.

II. SILK WEAVING OF THE EARLY MIDDLE AGES FROM THE 8TH TO THE 13TH CENTURY

The entrance of the Arabians into world history marks the dividing line, as far as the East is concerned, between the antique and medieval periods. The disciples of Mohammed had overrun the old cultivated world of the East, and had welded the pieces into a new realm. The Persian great power of the East collapsed, and her western rival, the Byzantine Empire, saw itself pushed back within its European boundaries. The power of Islam extended from the Indus to the Ebro. It was not possible to maintain permanently the political unity of so far-reaching a region. In the 8th century, the Spanish Caliphate of Cordova separated from the Caliphate of the Abbasids; Northern Persia became free in the 9th century and under the leadership of the Samanides extended its territory up to the borders of China. Egypt and Syria became independent under the Fatimids in the 10th century, and these were followed in government by the Ejubids and by the Mamelukes in 1250. In the 11th century the Seljuk Turks penetrated into Asia Minor. The residence cities of the ruling princes, beside Bagdad—the capital of the Abbasids—flourished in tropical growth and became the centers of Mohammedan culture: Cordova, and later Granada in the West, Damascus and Cairo, founded by the Fatimids; and the Khorassan cities in Eastern Persia, became new settlements of Persian art and science. This division of the territory into smaller states was not without its effect upon the art of the Islam world, which is not as uniform as it would seem to be at the first glance, for it grew out of the art of subject peoples. Consequently, the former Byzantine provinces of the Islam territory in the West—from Syria to Spain fed upon the late antique art, while the East drew its inspiration from Persia. The Persians—until the fall of the Sasanian kingdom an independent nation with a proud past, were not so quickly or thoroughly arabianized, as were the nations of the West, to many of whom the Arabians appeared as liberators from the yoke of the Romans. Persian art, therefore, preserved its national characteristics even after it belonged to the Islam world, and the Persian silk textiles contributed more than anything else, to a propagation of Persian forms in the West Mohammedan or Arabian art. The end of this early Mohammedan period was brought about by the storm of the Mongolian invasion in the 13th and 14th centuries, who swept away the Arabian Caliphate, turned everything upside down throughout entire Asia Minor, and opened up the way for the Chinese influence in art.



Fig. 73. Piece of Chinese silk. Animal pairs in pointed oval frames.
About the time of the Birth of Christ

A. East-Moslem Silk Fabrics

The elephant textile fig. 93, found in Spain, is still closely related to the Sasanian silk, both by reason of the light spots on the animals (compare the Yazdegerd textile fig. 68) and the almost purely Sasanian motive of the palm tree over the elephant. Nor is there anything non-Persian in the elephant textile fig. 94. That the elephant, which had the same significance in the Sasanian army as the tanks in the world war, also belonged to the Persian ornamental stock, is proven by Byzantine imitations of such silks (compare fig. 171 and 178) and by a piece recently found in the church of Saint Josse near Calais, to which a date and locality can be ascribed by the aid of the name of Abu Mansur Nektegin—a kaid of Khorassan killed in 961—which is woven into the fabric fig. 95. It seems to have been a wall hanging with a matched pattern; the clumsy drawing of the elephants and the camels decorated with floating streamers, approach

the style of the following East-Iranian silk fabrics. The cover of the relics of Saint Victor in Sens (fig. 96), a magnificent piece 160 centimeters in height, is related to the elephant textile fig. 93 by reason of the same heavy texture and the ornaments of the encircling borders. This silk is said to have been brought to Sens with the Victor relics in 750 and the style does not contradict this date. As the palmettes in the wedges also confirm the Persian origin, the design depicting a man strangling two lions while two others have hold of his feet—may be interpreted as the early oriental motive of the lion slayer (fig. 97). We shall meet with the same motive later in a Cordovan design (fig. 144), where it would be impossible to consider it as the christian presentation of Daniel in the lions den from biblical history. However, it has been so interpreted in Western Europe, and the proof offered of this is a Byzantine imitation of the Victor textile preserved in Eichstädt (fig. 98), on which the lion slayer is presented in the Christian conception as an Orans with outstretched hands. The circular and wedge-shaped ornaments prove the superiority of the Byzantine designer in the ornamental field. A silk in Le Mans (fig. 99) contains a suggestion of the early Persian cult; lions in pairs stand in front of an altar upon which fire is burning, in the form found upon Sasanian coins. A partial motive from the Sasanian royal hunt—the lion and the wild ass (compare fig. 55) surrounded with vines and alternating with ostriches in pairs—is found on the cope in Pebrac (fig. 100). That the duck textile fig. 101 belongs to the post-Sasanian period, is proven by a similarly striped duck design in the Egbert Codex from Echternach; a German bookpainting of 985. The picture of Persian textile art of the high medieval period, is further exemplified by the Byzantine silks of the 9th and 10th centuries, on which are to be seen the Persian hippo-kamp, winged horses, lions and elephants (compare fig. 171–175, 176), which point to contemporaneous Persian originals. They prove that at the turn of the first millenium the Sasanian animal patterns in roundels studded with discs or in rows, continued to be woven in a style which showed no trace of Islam influence. The home of these silks is presumedly to be sought for in the old centers of silk weaving in the south western part of Persia, the most famous of which was the silk weaving town of Tuster.

East-Iranian Silk Fabrics

The textile group ascribed to the northeastern boundaries of Iran, comprises a lot of pieces, which are characterized by their somewhat barbaric but sharply accentuated style. Several of these pieces were found by Pelliot in Kansu, six different specimens are in Sens, but the majority were preserved in Belgian reliquary

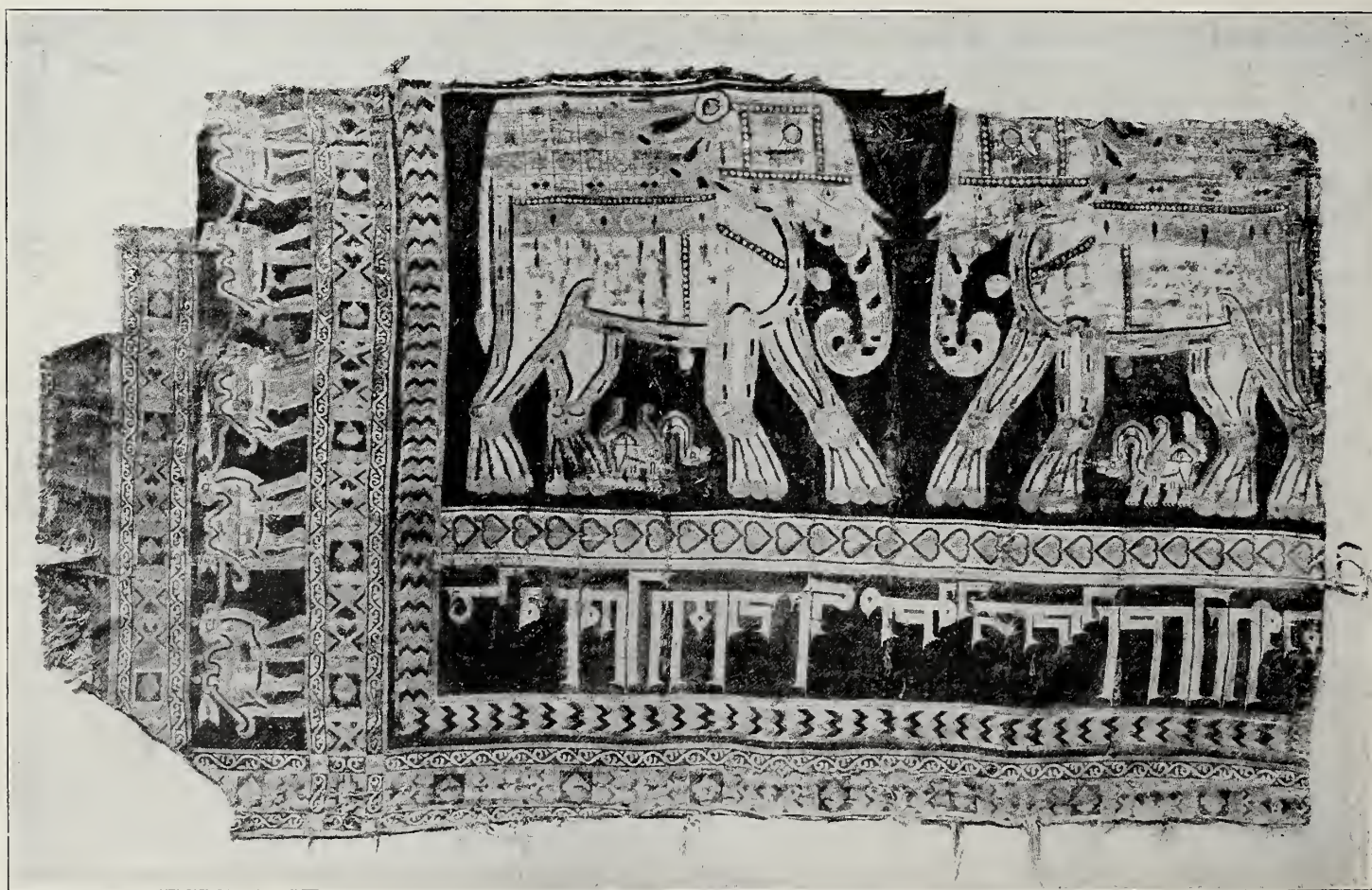


Fig. 95. Piece of Persian half-silk about 950. Paris

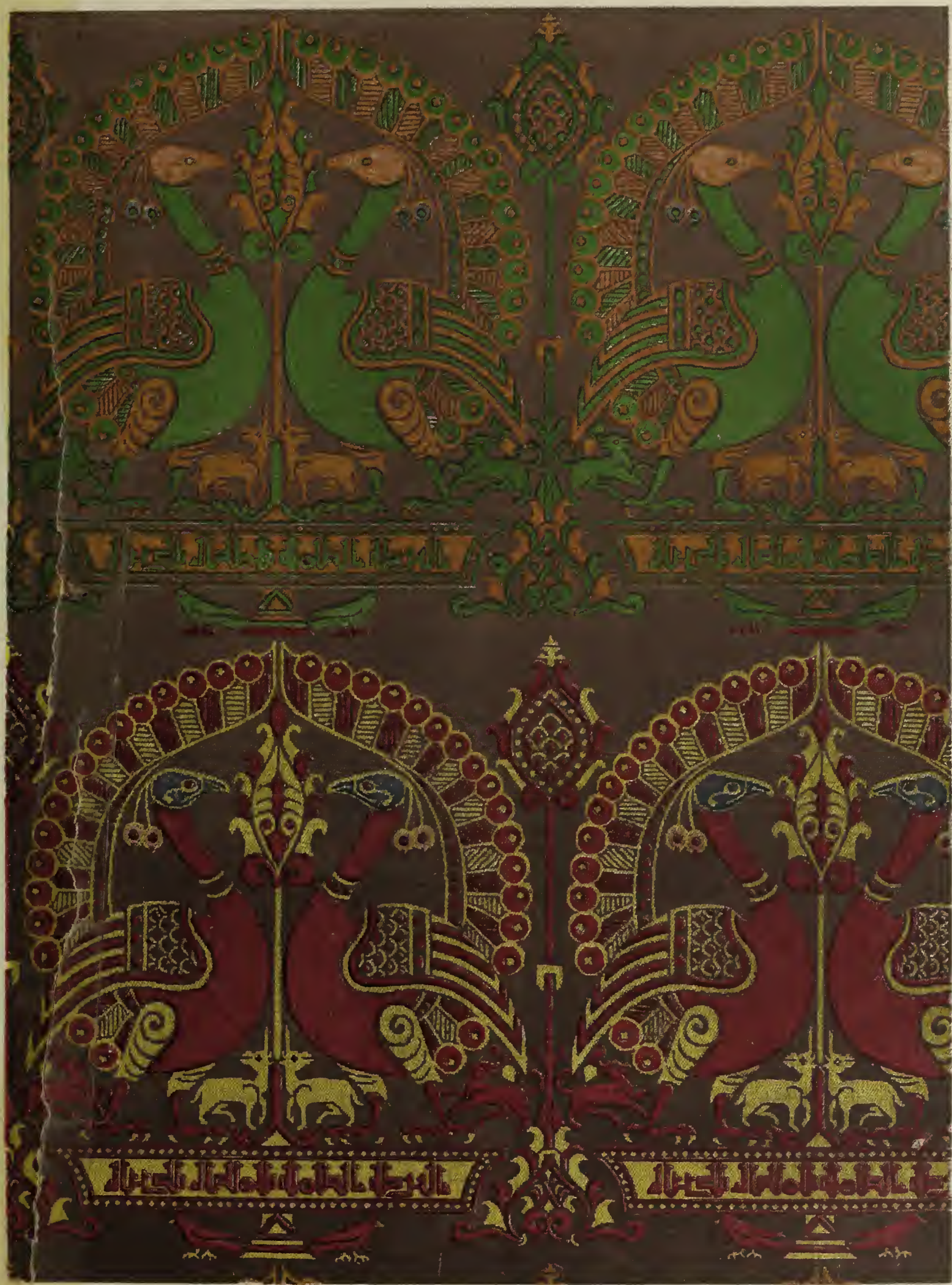


Plate V. The peacock tissue in the Cathedral of Toulouse.

chests. The most important pieces are preserved in Nancy, in the Vatican and in the cathedral at Sens (fig. 103–105). All the silks of this group display roundels, placed close together in straight rows, while the space between remains free for animals or decorative ornaments. The circles have partly the old disc studding (fig. 104, 106, 109–111) partly radiating rows of leaves, a sort of Kymation, whose acanthus form points back to an antique prototype. These circles enclose symmetrical pairs of animals, chiefly curiously designed lions (fig. 103–105), or lambs (fig. 106), horses, eagles, peacocks (fig. 109–111). Unfortunately the human figure in the design has been preserved only once and then in a mutilated condition (fig. 112). The Persian origin of all these silks is confirmed by the plant ornaments, especially the little palmette tree of the Nancy textile bearing the same strangely formed flowers often to be found on the Sasanian silver vessels, proof of which is given in the figures 107 and 108. Quite as unmistakably Persian are the bell-shaped palmettes of the Vatican lion textile (fig. 104), also to be found on the ornamental design fig. 114. But the interpretation of the lion which deviates widely from the Sasanian silk patterns and the succeeding west Persian textiles, indicates the northeastern part of the Iranian territory—either Khorassan or the Oxus region—by reason of its similarity with the Budhistic lion type, as there was no lack of indo-Budhistic influence in this particular region. It remains an open question as to whether the peculiar acanthus leaves framing in the roundels, is an echo from antique Bactria or not. The Nancy textile, standing out from the other pieces by reason of the size of its roundels which are 70 centimeters in diameter and the fineness of the weaving—probably reaches as far back as the 7th or 8th centuries, a date indicated by its palm motives of Sasanian style. From the 8th century on, the influence of these silk patterns began to be felt in Eastern Asia; Kodamas “Mirror of Designs” reproduces a Chinese imitation of such a lion pattern from the 8th century, and another is preserved in the Horiushi temple; there is also to be found the textile fig. 113 which seems to point to an East-Iranian model.

During the 11th and 12th centuries, a change took place in the Persian silk patterns, as at this time the Islamic art, then flourishing in Syria, Egypt and Andalusia, began to retroact upon Persian art, from which it had originally drawn so heavily. It produced the arabesque ornament derived from the antique vine decoration, an ornamental pattern taken from the Arabian lettering, and a lighter and more graceful drawing of the animal designs. Owing to the fact that the Persian products were shut out from the Mediterranean trade by those of West Islam, very few Persian textiles of this period have been preserved. The new tendency, however, is easier to follow in Mesopotamia, the home of the Abbasides and the meeting place between the East and the West.

B. Mesopotamian and Seljuk Silk Fabrics

The beautiful double eagle textile fig. 116 and the smaller piece of brocade fig. 117 come from the Ortokid reign in Northern Mesopotamia. The double eagle in this form with hanging cheeks and ears is a coin device of the Ortokid Mahmud (1192–1221) and his successor; the former placed this eagle as his coat of arms on the towers of the city wall in his capital of Amida in 1208 (fig. 118). At that time, around 1200, the double eagle was worn as a badge by other princes of Asia Minor, among them the Zengid of Mossul, by Sultan Saladin, and the Seljuk Kaikobad I. (1219–1237); the eagle relief fig. 119 comes from a town gate in Konia built by Kaikobad. The lion textile fig. 120 is to be mentioned in this connection, because of the relationship of the peculiar drawing of the animals with the plastic lions on Mahmud’s gates in Amida. The Seljuk Empire of Rum can display a silk specimen accredited by an inscription in the gold brocade fig. 121. It bears the



Fig. 97. Antique Persian Seal.
In Berlin



Fig. 107. Sasanian silver jug.
After Smirnow



Fig. 108. Persian silver dish. Early Medieval.
After Smirnow

name of the famous Sultan Kaikobad of Konia, with addossed lions in circles, the rosettes of which point back to the Sasanian discs. Marco Polo reports as an eye-witness in the 13th century, that the Greco-Armenian population of the Seljuk empire in Asia Minor, made rugs and various sorts of silk fabrics. The most beautiful of the Mesopotamian textiles is the gold brocade with double eagles in Siegburg (fig. 122), in the shield-formed frames of which the old circles of discs are still to be found. The arabesques ending in dragon's heads indicate Mesopotamian origin, similar ornaments appearing on the dragon relief of the Talisman Gate erected in Bagdad in 1221, and also in the vine ornament of some glasses (fig. 123), which come from Mossul or Bagdad. The silk textile art of Bagdad, to which this eagle brocade may be ascribed, is traced back to the settlement of Iranian weavers from Tuster in the 11th century—the Persian Lyons of the medieval age—and Marco Polo writes: "Silken stuffs and gold brocades of all sorts, with rich designs of animals and birds, are woven in Bagdad." The frequency with which the textile names of Baldachinus and Baudekinus are met with throughout the Occident, testifies to the reputation of these silks; these names, like those of Damas and Mossulin, indicating at first the provenience from Bagdad, Damasc and Mossul, were later carried over to European textiles. In the catalogues of the treasures of the Roman Curia and of St. Paul's cathedral in London, both written in 1295, we find a description of numerous baldachin fabrics, with designs of horses, leopards in roundels, of gryphons, elephants, and eagles with spread wings, lions and gryphons in circles, and also of horsemen with hunting falcons on the hand, found frequently on the Mossul bronzes. Fig. 132 corresponds to this description.

C. West-Moslem Silk Fabrics

The characteristic elements of the specifically Arabian ornaments of the west-Islamic territory, are abstract arabesques, and geometrical polygonal designs formed of folded and intersected bands. In the East, the arabesques were accepted, although they remained subordinated to the animal designs, whereas the geometrical motives were there but little used. It is impossible to illustrate the evolution of west-Saracenic art by means of silk patterns, as too little reliable material is at hand, and therefore, a comprehensive picture is not furnished by the following reproductions.

Egypt

With the departure of the Greek population following upon the Arabian conquest, there was a noticeable decline in the silk textile art, although Alexandria still retained her reputation as a weaving center. The



Fig. 123. Glass flask in the British Museum from the Irak (Bagdad or Mossul). Beginning of the 13th century. After Schmoranz

catalogue of the textile donations of the Roman popes in the 9th century, called the *Liber pontificalis*, contains Alexandrine silks nearly as much as Byzantine ones. The textiles fig. 124 and 125 are to be regarded as somewhat coarser descendants of the Antinoë lozenge pattern and of the Hellenistic equestrian designs; the connection with the late antique art is evidenced by the Egyptian tapestry fig. 126. The figure with a bow and arrows on the winged horse, surrounded with a vine ornament in the fine silk damask fig. 127 can only be interpreted as Eros. The textile fig. 128 was formerly regarded as a work of the 11th century, but a much later date is now established; characteristic of the West is the polygonal division of the surface and the subordination of the animal designs. Where the Persian influence dominated, the animal designs were of quite a different character.

A capital piece of this style is the cope in Chinon fig. 129, with its design of leopards in pairs, fastened to a tree, the drawing of which recalls the Egyptian crystal vessels of the Fatimy dynasty around the year 1000. The textile with a pattern of birds, bearing upon their

wings an Arabian inscription (fig. 130) dates from the first half of the 11th century, as a very similar motive is painted in the *Codex aureus* in the Escorial, written prior to 1046 (fig. 131). The peacock pattern of the fragment fig. 133 with a Kufic inscription, from the reliquary of Saint Cuthbert, and the striped peacock design fig. 134 could be either of Persian or Byzantine origin, and continued among the West-Islam designs. The peacock in frontal view as an attribute of Juno was an antique motive, and makes its first appearance in textiles in Antinoë (examples in Paris and Lyons) and later in Persia. A Sasanian peacock textile is not extant in the original—but copied as a wall fresco in Turfan. A marble slab from 976 in Saint Mark's in Venice is a specimen from the Byzantine art (fig. 135).



Fig. 126. Grecian tapestry from Egypt

Spain

West-Saracenic textile art at its zenith is represented by a group of silk fabrics with large designs from the 11th and 12th centuries, which were woven in Mohammedan Spain and Sicily. They embody the silk textile style of the Islam world in its purest form, for sericulture and silk weaving were introduced into Spain by the Arabians, and did not, as was the case in Egypt and Asia Minor, grow out of the earlier Greek and Persian manufactories. The textile art and the silk trade grew and flourished rapidly in the Caliphate of Cordova. The export of Spanish silks began as early as the 9th century, and Spanish brocades are frequently mentioned in the *Liber pontificalis* as belonging to the papal donations of this period. At first Almeria was the chief center of the silk weaving industry; according to Edrisi, eight hundred weaving looms were in operation under the Almoravids in the 11th century, turning out very different sorts of silk fabrics, partly bearing Persian names. At the beginning of the 12th century, Malaga, Murcia and Sevilla also became weaving centers, and even later, when the Arabian reign was limited to Granada—Spanish silks held their renown up to and beyond the Renaissance.

A survey of the Andalusian silk patterns is essentially enriched by a group of about twenty carved ivory boxes from the flourishing time of the Cordova Caliphate; the dates of them cover the years from 965–1025. As shown in the figures 136–138, the designs are chiefly taken from the ornamental stock of the Persian silk textile art: in circular bands, we see pairs of peacocks, gryphons, winged ibexes, camels, elephants, and as single motives, hunting riders, the lion with a wild ass, cocks, while in the wedges are eagles, peacocks and lions. There is scarcely a single one of the animal designs in a circle, which is not a derivation of oriental, especially of Persian prototypes. The Arabian manner of drawing these designs approaches more nearly the Mesopotamian art works, which also made use of the Iranian motives transformed into the Arabian style. The specimens of Spanish silk which have been preserved also betray the same origin. Further aid in determining the Spanish provenience of these textiles, are the two marble reliefs in figure 139 and 140 with eagles holding their prey between their claws—one of them being a Cordovan work from 988 and the other at Granada made in 1305. The same motive, splendidly conceived, appears on the silken stuff found in Spain fig. 141. The eagle has two heads and therefore recalls the earliest presentation of the double eagle design with prey, found on a Hittite stone relief in Cappadocia, while the ears of the eagle repeat those on the Bagdad textile fig. 122. The double eagle textile fig. 142 belongs to the style of the rich ornamentation of the Cordovan works in ivory. The animals above the wings are also to be seen on the marble relief of 988 (compare fig. 139), the grazing gazelles in the encircling borders correspond to those on an ivory box from Cordova (fig. 143). The best evidence of the application of old oriental conceptions in the Spanish silk patterns, is furnished by the fabrics which come from Vich in Catalonia, one with a design of a lion-killer and the other of a pair of sphinxes (fig. 144 and 145), textiles so alike in texture and coloring as to make it certain that they came from the same workshop. The dress and the type of the man, the prey of the lions, preclude any thought of this being a picture of Daniel; it is the antique Persian conception of the lion-slayer, symmetrically doubled—similar to that on the Achæmenian relief in Persepolis (fig. 146). The splendidly drawn and perfectly woven gryphons pairs in the circular borders, is a motive peculiar to the ivory works (compare fig. 137) and the relief of 988; characteristic of the Spanish workshops are further the palmettes in the wedges between the circles. The winged lions with the head of a man or sphinxes wandered from Assyria to Hellas on the one hand, and on the other to Persia and thus into the art of Islam; unusual, however, is the caplike head covering of the sphinxes, similar to that worn by the lion-slayer. The wedges



Fig. 146.
Achæmenian
sculpture in
Persepolis

between the circles, not given on fig. 145, contain pairs of peacocks with their throats intertwined, exactly as they appear on fig. 136, an indubitable proof of Andalusian origin.

The textile with pairs of birds from Salamanca dating from the middle of the 12th century (fig. 147) chronologically considered, is following this earliest textile group from the golden age of the Cordovan industry. The palmettes in the wedges show the typical Spanish form of the lion-slayer pattern; ornamental Arabian lettering form the border of circles. This type of pattern with pairs of animals in circles filled with Arabian inscriptions continued to be used in Spain throughout the 13th century. An important piece of that kind, figured with paroquets, is the chasuble of Saint Edmund of Canterbury († 1241) preserved in Provins. Apart from the paroquets this design, including the motto "Praise be to God" repeated eight times in the circular border, agrees perfectly with the damask piece in fig. 148. Full justice has been done by the weavers to the finely drawn ornamentation and to the calligraphic strain of the animals. The heads of the gazelles are here woven in gold, as was the case also in the lion-slayer and sphinx textiles. Attention is called again to the palmettes in the wedges as an indication of Spanish origin. A silk fabric similar in design, but weaker in the drawing (fig. 149), bears the name of the Mameluke Sultan Es Aschraf Chalil (1290–1293) in the circles and was found in Egypt; it is, therefore, proof of the close relationship existing between the west-islamic textiles in Egypt and Spain. If we compare the gold-headed lions of the lozenge pattern bearing the name of Arrahman (fig. 151) with the animals in the small circular fields of fig. 148, and further the palmettes of the brocade fig. 152 with alternating red and gold lion pairs, the connection of this group will be clearly established. It is possible that the geometrical designs of the so-called Alhambra style may reach back to the time before 1300; but as we have no authentic fabrics of this early period, it is better to treat of this style in the chapter devoted to the late medieval period.

Sicily

Formerly, no fact seemed more firmly established in the history of silk textiles than that Sicily had a claim to an extremely great part of the medieval silk textiles preserved in Europe. Owing to the fact that the island lying between Mohammedan Africa and Italy, had, since the reign of Justinian, been at first under Byzantine, then Arabian, then Norman sovereignty, and further had been subject to the Hohenstaufens, to French Anjou and finally to Aragon—it seemed justifiable to ascribe to Sicily textiles of every possible style, viz: Italian, Mesopotamian, even Chinese. But we now know that the part Sicily played in the medieval silk textile art was greatly overestimated, and a thorough-going investigation of the historical sources of Sicily's silk industry, has led to far more modest results. During the Byzantine period, from the 6th to the 9th century, silk weaving had not yet been introduced into Sicily; it is true that gold borders were made in Palermo under the Normans, and that the royal workshops managed by Arabians produced embroideries after the Islam style—but nothing in the way of silk textiles. The capital work from this royal manufactory was the embroidered mantle made for King Roger II. in 1133, which later became the coronation robe of the German Emperors, but even for this work a Byzantine purple silk was used. According to the trustworthy testimony of Otto von Freising, the silk weaving industry was not introduced into Palermo prior to the year 1147; this was due to King Roger II. who upon his return from a campaign to Greece, where he conquered Corinth, Thebes and Athens, brought back with him a group of Greek silk weavers. He established them in his capital Palermo to instruct his own subjects in their art. That the royal workshops were at that time managed indeed by Greeks, is established by a report of Hugo Falcandus from 1190. All the silk fabrics, which this writer and eye-witness praises as products of the royal workshops, bore Greek names referring either to the texture or the coloring, for example, Amita, Dimita, Trimita, or the richer Heximita, the red Diarrhodon, the green Diapistus and the precious Exarentasmata with circular designs. On the brocade in fig. 150 with golden lions on a blue background and the incomplete inscription "Operatum in regio ergast . . ." the name of the workshop is given half in Greek and half in Latin "*Regium Ergasterium*", and the style of this textile so signed is essentially Byzantine.

But the pupils of the Greek weavers in Palermo were the Saracens of the island. It is to be assumed that they took their designs from those of the west-islamic or especially the Spanish fabrics. The silk patterns in Saracenic style, which I here ascribe to Sicily, are so closely related to the Spanish designs that it is impossible to draw a sharp line of demarcation. It is less difficult to distinguish the Greek tendency from the Byzantine fabrics. After 1300, we hear nothing more of the Sicilian silks, apparently because the then flourishing weaving industry of Upper Italy, in Lucca, Venice and Genoa, had become already superior to the Sicilian.

A good starting point for the consideration of the Sicilian silks is the red gold brocade fig. 153, found in Palermo and belonging to the burial robe of Emperor Heinrich VI. († 1197), the heir to the Norman kingdom.



Plate VI Silk tissue from Mozac with Byzantine Emperors. Museum of Lyons. Below: Fragment of an Emperor silk in Gandersheim.

The drawing of the gazelles and of the palmettes is very similar to the Spanish designs in fig. 148 und 142, but is nevertheless so inferior and clumsy, as to lead to the supposition that we have here to do with an imitation. A new feature, and one unknown in the Spanish silks, is the arrangement of the linear stems in straight lines one over the other, without any considerable interruption, so that the gazelle pattern is practically cut up by vertical stripes. This is repeated in the gayly-colored textile fig. 154 and, though less conspicuously, in the double eagle pieces fig. 155 and 156 and the peacock textile on the colored plate V, the masterpiece of the Palermo weaving art. The double eagle pattern in Siegburg, of splendid workmanship and bearing the Arabian motto: "Praised be Allah!" is unquestionably closely related to the Spanish damask fig. 148; but in spite of this one can vouch for its Sicilian origin, as it has exerted the strongest influence upon the textile art in Lucca, and was the starting point for the large group of the Lucchese Diasper textiles (compare fig. 222—225), which display gazelles, eagles and other animals, also without circular fields, and between the animals the same leaf-formed tree-tops with concentric design, which first appeared on the Siegburg eagle textile. By producing silks of this kind, Sicily played the role of an intermediary between Andalusia and Italy. A 12th century date is assigned to the double eagle pattern owing to the fact that it served as a model for a romanesque wall fresco in the cathedral crypt at Clermont (fig. 157), which could not have been painted later than 1200. The magnificent Peacock textile on the colored plate V is preserved in Toulouse as the cope of Robert, King of Naples (1309—1343). The Kufic inscription on the socle of the birds bears the motto: "Perfect Blessing". The motive of the peacock pair in profile is familiar to us from the Cordovan ivory works (compare fig. 136); but it is also met with in the mosaics and wall frescos of the Zisa, the Roger chamber and the Capella Palatina in Palermo (fig. 158). In the inventory of the same Palace Chapel from 1309, old ecclesiastical garments covered with double eagle patterns and a "Casula vetustissima diversis coloribus ad pavones" are listed. The influence the peacock textile exerted in Italy is proven by a yet clumsy Italian imitation (fig. 159). The bird textile in Utrecht (fig. 160) also displays pairs of birds on a background of vines, with a noticeable emphasis upon the vertical axis, similar to the brocade of Heinrich VI (fig. 153). As is the case in the peacock pattern, the pairs of birds also are of different coloring in the different rows—red, yellow and green on a blue background. A weaker work of this style is the large silken cover, with similar vines and hares, which probably the Emperor Frederic II. in 1215 contributed to the relics of Charlemagne in Aix-la-Chapelle.

The large altar cloth in Vich near Barcelona (fig. 161) may be regarded as the work of the Greek weavers of Palermo from the second half of the 12th century. The design is in black, with a touch of white on a deep-red background, as we shall see, the typical coloring of the Byzantine eagle textiles. The drawing of the peacock pairs with raised tail feathers, and the double birds with the heads and feet of lions, framed in by serpents—is far removed from the fine calligraphic strain of the Spanish—Sicilian textiles, but resembles the Byzantine textiles with their heavy style; one only needs compare the clumsy feet of the peacocks and the drawing of their wings with the Byzantine eagle patterns (fig. 180, 181). The vertical division of the surface by means of linear trees, is a Sicilian characteristic on this so-called "witch-textile". The two textiles with circular designs fig. 162 (original unknown) and fig. 163, 164 with their hard, robust drawing and gloomy choice of colors, a blue design with a touch of red on a deep-violet, are evidently related to the Witches textile. The birds in the wedges (fig. 164) resemble those in the silk signed by the royal workshop (fig. 150). The kind of Byzantine fabrics, from which these Sicilian patterns are derived, is shown in fig. 194. In the Potentian textile and its variant (fig. 162, 163) we find for the first time the mock-arabian writing used as the filling ornament for the circular borders, a motive so frequently applied later on in Italian silks. This motive, however, was unknown in Byzantium; and its first appearance in Palermo may be explained by the close proximity of the Saracenic and Greek workmen.

We do not know how long the silk textile industry of Sicily outlived the fall of the Hohenstaufens and afterwards the competition of the Italians; but it is a noteworthy fact that in the Roman inventory of the Curial treasures of 1295, great quantities of silk textiles from Byzantium (*panni de Romania*), from the Orient (*panni tartarici*), from Spain, Lucca, Venice and Genoa are enumerated, but no more mention is made of Sicilian silks.



Fig. 157. Romanesque wall fresco.
France



Fig. 164. Wedge-shaped pattern from the Potentian textile in Sens

D. Byzantine Silk Fabrics

After the death of Emperor Heraclius in 641 the East-Roman Empire, robbed by the Arabians of its most flourishing provinces and thrown back upon its former possessions in Hellas, Asia Minor and southern Italy, was transformed into a Greek power of the East. The Latin language vanished out of the administration, the Augustus became the Basileus and Despotes. Byzantium was like a besieged camp, assaulted by the Slaves in the north and the Kaliphs in the south, and this dangerous situation continued until the appearance of the Macedonian dynasty (867–1057), which by military success restored the prestige of the state. Torn away from her western trade, Byzantium looked about for commercial connections in the East, and its trade relations with Persia resulted in an increased influence upon Byzantine silk patterns. Just at the time of successful development under the emperors of the Macedonian dynasty in the 10th and 11th centuries, when the entire Christian Occident admired the art of Byzantium as a paragon, the Greek designers of silk patterns were more dependent upon the Persian models than ever before. In the preceding period of political oppression, during the 8th and 9th

centuries, the Byzantine textiles were characterized by a general retrogression of technical ability, while the late antique animal designs in circular fields continued to be the favorite motives. This phase of Byzantine textile art is illustrated most distinctly by the silk fig. 165 found in the sarcophagus of a daughter of Pipin the Short in Cologne; this purple textile—the design violet on a undyed background—belongs to the second half of the 8th century and shows the antique motive of a gryphon on the back of a bull. The drawing of the bull is very clumsily done, and the light spots in the circular bands are a stunted remnant of the late antique flower border with buds in pairs. To the same phase belong the textiles with gryphons, horses, lions (fig. 166–168). That the circular fields were not the only method used for dividing the surface of the cloth, is proven by the zebus in quatrefoil (fig. 169), projected upon a ground motive of antique Greek origin (compare fig. 9). In the Byzantine silks of the medieval period as well as in the Orient a retrogression in human figure designs is noticeable. There are only a few remnants of such works: the Daniel textile already mentioned (compare fig. 98), a fragment of a Quadriga textile in London and a fragment in Gandersheim of an emperor wearing the cross diadem (colored plate VI below). Only one piece can be placed side by side with the many equestrian patterns of the late antique; that is the Emperor textile from Mozac, now in Lyons (colored plate VI). The figure of the emperor is symmetrically doubled, and although hunting lions, there is no lively, active movement but rather a solemn, ceremonious bearing; he is wearing a crown and a long richly trimmed gala robe with clavi and orbiculus, quite similarly dressed to the Byzantine emperor on the silk tapestry in Bamberg (fig. 170). This Mozac piece belongs to a bequest of relics made by Pipin the Short in the 8th century.

In the golden period of the Byzantine silks from the 10th to the 12th century, the Persian style predominates almost unlimited in the animal motives, which are nearly unchanged Sasanian designs. Only in the ornamental accessories of the circular bands, the generally circular-shaped rosettes in the wedges, and other

plant forms, have the Byzantine weavers adhered to their indigenous style. These ornaments, therefore, if not further help is given by the means of Greek inscriptions, assist in determining the origin of such pieces, as does also the choice of coloring. Byzantine taste avoided the gay colors, which characterized the Alexandrine and oriental textiles. Dark, almost sombre colors were preferred, above all the blue, violet and red purple-colors, upon which the designs are sometimes projected uncolored in the tone of the raw silk.

A standard piece of the Persian style is the textile in fig. 171, with three Sasanian animal pictures, winged horse, hippokamp with a peacock's tail and an elephant, in circles studded with discs. Only the smooth drawing and the rosettes in the wedges give evidence of Byzantine workmanship. The winged lion fig. 172 comes from the same workshop. The hippokamp alone similar to the garment of King Khosro is shown by fig. 173; the Pegasus silk fig. 174 is easily recognized as Greek work from the un-Persian vine ornamentation, but in the Pegasus textile of the Vatican fig. 175 Sasanian art, with its floating streamers, light spots on the skin of the animals, and the simple arrangement in rows, seems to be resurrected almost without any changes. Only the refined drawing and a few minor deviations in style betray Byzantine workmanship.

The monumental lion patterns from the royal manufactory at Constantinople can not be so directly ascribed to the Persian influence, for it is necessary to go back to the sculptured baldachin over the throne of Darius in Persepolis, to find the Persian prototype of the lions striding forwards in rows. The largest piece in Siegburg (fig. 176), 230 cm in length, with each of the six lions measuring 75 cm, has woven into it the Greek inscription: "Under Romanos and Christophoros, the Christian despots" which fixes the date of the textile within ten years, as the joint rule of the emperor Romanos I and his son Christophoros, extended only from 921–931. A purple silk with four lions found in the Heribert reliquary at Deutz in 1920, is about seventy years younger, and yet essentially unchanged; each of the lions on this piece are 79 cm in length and 45 in height, and the names of Emperor Basileios and Konstantinos, whose joint rule covered the years from 976 to 1025, are woven into the fabric. A third lion pattern with the same inscription exists only in fragments. Some other lion silks of this period have been preserved, executed on a small scale like fig. 177.

The much discussed elephant silk in the Charlemagne reliquary in Aix-la-Chapelle (fig. 178), presumed a gift of Emperor Otto III. from the year 1000, with circular fields of 70–80 cm in diameter, is also a work of the royal looms in the Zeuxippos of Constantinople; it does not bear an emperors name, but those of two functionaries: of Epimachos (or Michael) the Primikerios of the privy chamber and of Petros the director (Archont) of the Zeuxippos (fig. 179). Again the chief motive of the elephant is Persian, but on the other hand, the palmettes in the circular bands and the wedge rosettes are of a pure Byzantine style of about 1000, and the execution essentially better than the Persian looms were then able to achieve. Only compare it with the elephant silk from Khorassan fig. 95. Although unsigned, the large eagle textiles are also to be regarded as products of the state workshops, owing to the fact that they are mentioned in the Roman inventory as imperial fabrics, or *panni imperiales*. It seems that these black eagles on a red purple ground possessed an heraldic significance for the Byzantine emperors, suggesting the antique Roman eagle. It was in this species that Byzantium displayed the whole strength and greatness of style by a severe, even stiff design and sombre coloring. The most splendid specimens are the double eagle silk from Vich fig. 180

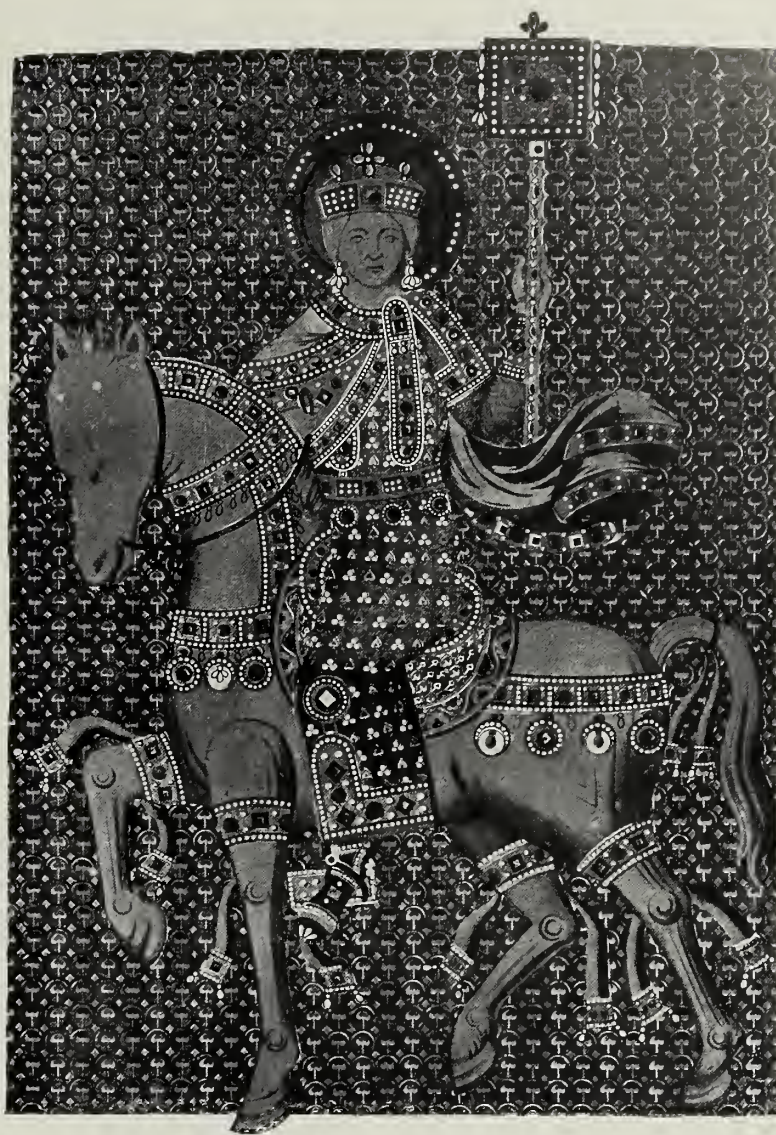


Fig. 170. Byzantine Emperor. Silk tapestry before 1065.
Cathedral Treasury in Bamberg

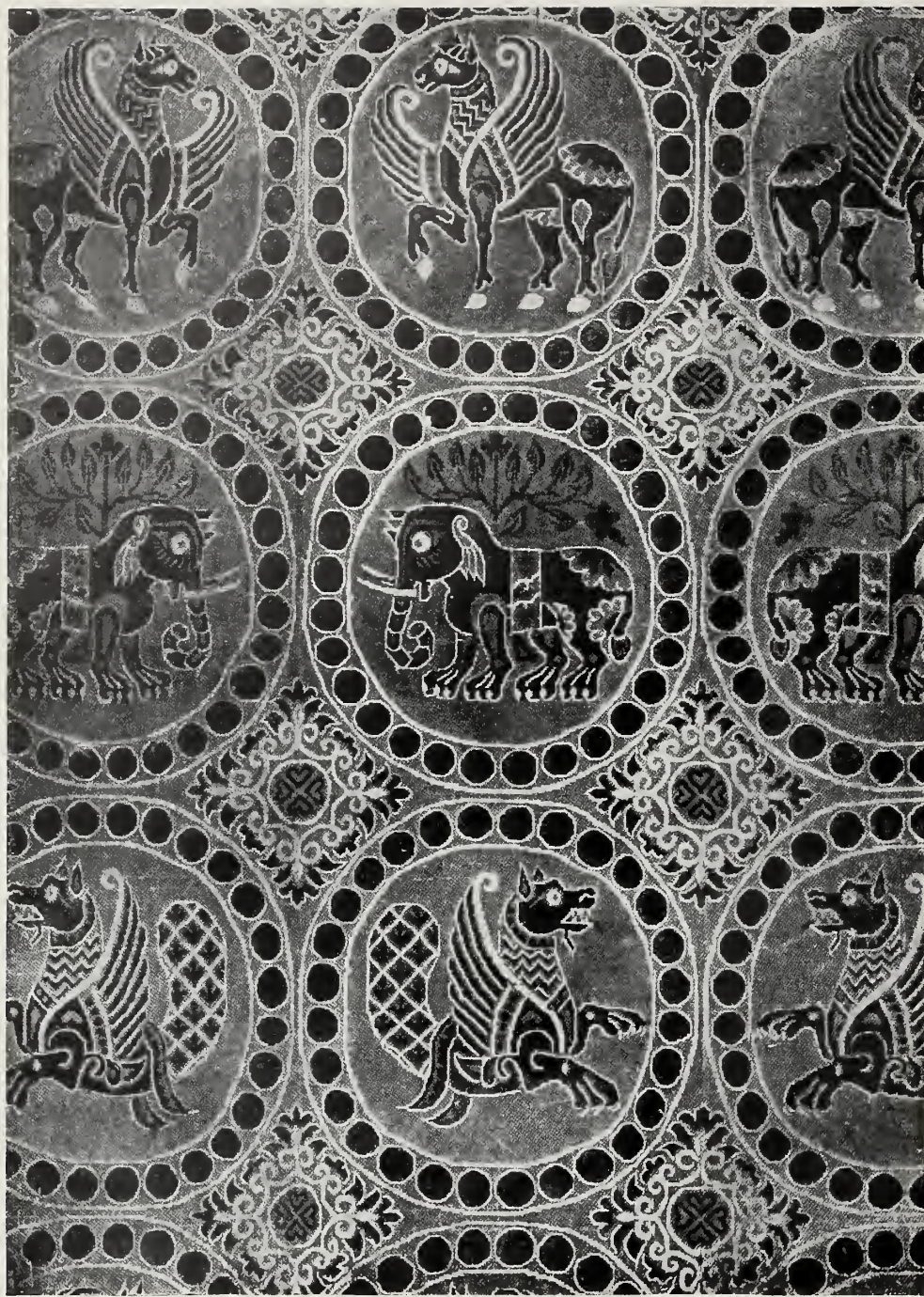


Fig. 171. Byzantine silk showing Persian influence. 11th century. Kgm. Berlin

a tree covered with pomegranates; this was deposited to the relics of Saint Heribert, probably at the occasion of their translation in 1147 and recently discovered in the reliquary in 1920. The design is woven in a hard and angular manner; the finer execution and more delicate drawing of the 12th century first appears in the similar patterns on the chasuble which Bernard of Clairvaux wore in Brauweiler in 1146 (fig. 193) and in the three succeeding figures 194–196. These four textiles are of a monochrom damask weave, upon which the pattern is made visible only by the alternating lustrous and dull surfaces. The fig. 197 shows the freely drawn gryphon pattern of the violet brocade chasuble of Saint Ivo in Louannec. To such designs held the textile art in Italy and Ratisbon around 1300 (compare fig. 213, 256); it is the late Byzantine style which we see in the chasuble of Louannec. If only gryphons, lions and birds are found among the Byzantine animal patterns of the 12th and 13th centuries, after the phantastic Persian creations had vanished, this is not to be attributed to the chance of unsufficient preservation, but it shows the real ornamental stock of that period. In the Roman curial inventory of 1295, we meet always again described just the same animal designs in roundels and it is only now and then that designs other than lions, gryphons, and eagles are mentioned.

In addition to the animal designs, other simpler patterns with purely ornamental motives were always woven in Byzantium as well as elsewhere. It is a difficult matter to give a reliable date to those, because such unpretending motives, as we have already seen in the case of the early Greek scattered and

and the chasuble of Brixen (fig. 181 and 182) with eagles 70 cm in height. The style of both pieces places them in the 11th century, to which period the Stuttgart fragment fig. 183 belongs too, whereas the textiles reproduced in fig. 184 and 185 are late descendants belonging in the 12th century.

The Byzantine origin of the large gryphon pattern in Sens (fig. 186) and the double gryphon pattern (fig. 187) is assured by the perfect agreement of the palm leaf border with that on the elephant silk of Aix-la-Chapelle. The more elegantly drawn gryphons found on fig. 188 point to the graceful style of the 12th century. The peculiar representation of a gryphon with a horse's head on the gold brocade fig. 189 is described as a Byzantine work "de opere Romaniae" in the Roman inventory. The boldly drawn pattern of the Bernward chasuble in Hildesheim (fig. 190) from the 11th century belongs to the favorite circle designs with pairs of birds at the side of a little tree, as well as the purple textile fig. 191 with yellow and black birds on a violet background, which is related to the gryphon silk in Sens. The transition into the 12th century is represented by the textile fig. 192 in Deutz, a large and magnificently colored piece with birds resting on the branches of

lozenge patterns, were far less subject to changes of style than were the human figure and those of animals. The figures 199 to 207 give a small collection of ornamental silk patterns, which are distributed over the period from the 7th to the 11th century. The vine design fig. 199 derived from the circular pattern, still displays the Alexandrine gay colouring and the blossoms similar to fruit baskets belong to the 7th

century style; the lozenge pattern fig. 201 contains in a cross-shaped monogram all the letters of the name HRAKLIOV, evidently that of the emperor Heraklios (610–640). The dark violet textile fig. 204 with white edged rosettes in lozenges may be regarded as a late descendant of the rosette patterns of Byzantine consular diptychs.

Much favoured for ecclesiastical garments at the period around the year 1000 was a kind of Byzantine atlas or glossy satinlike silk, mostly monochrome—yellow, green, red or violet—with is so woven, that the purely linear designs appear as if they were engraved (fig. 205–207). There is a great number of such satin silks still extant in Germany: two chasubles of Saint Willigis († 1011), two of St. Ulric († 973) in Augsburg, one of St. Heribert († 1021) in Deutz, the imperial mantle in Merseburg, the Bernwards Chasuble in Hildesheim, the Hungarian coronation robe made in 1031. Later pieces are the imperial mantle in Vienna, decorated by saracenic embroidery in Palermo in 1131, a cope in Halberstadt and a chasuble in Xanten, both from the 12th century. It is to remark that here for the first time in European silk appeared the ogival net or pointed oval pattern (fig. 205), which played a certain role in Chinese silk weaving and still more in the Italian silk patterns of the 14th century.

The textile art of Cyprus, far renown in the Middle Ages is to be regarded as a branch of the Byzantine, although the island was independent under the Lusignans until it was occupied by the Republic of Venice in 1489. Cyprus found a flourishing market for her products in Italy, not so much in silk fabrics, as in embroideries and especially in gold thread for the brocade industry. A specimen of Cyprian gold embroidery (fig. 198) with its gryphons, eagles and pairs of birds, shows how closely the textile

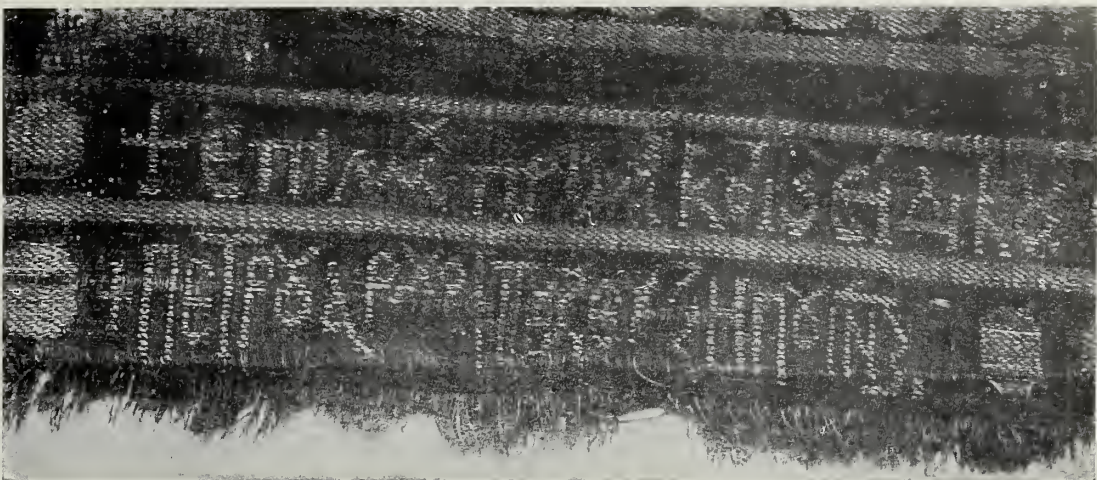


Fig. 179. Woven signature of the Elephant textile in the Reliquary of Charlemagne in Aix-la-Chapelle



Fig. 182. Chasuble in Brixen made of Byzantine imperial tissue with eagle pattern. About 1000



Fig. 192. Piece of Byzantine silk in Deutz. Beginning 12th century

art of the island in the 13th century was connected with the Byzantine style. The gold thread or "aurum filatum cyprense", upon which the renown of the island rested, consisted of linen thread entwined by narrow strips of animal membrane, the outside of which was gilded with the thinnest possible leaf-gold or "aurum battutum". These gold threads which first appear in the 11th century in Byzantine silk fabrics, such as the gryphon silk in Sens fig. 186, were cheaper and more supple than the genuine throughout metallic gold threads made of gold wire or "aurum tractitum" and used from antique times for embroidery and gold weaves. The genuine metallic gold threads were supplanted until the 15th century by the cheaper Cyprian products. But the manufacture of the latter was not limited to Byzantium and Cyprus; it soon settled in nearly all centers of silk weaving industry, oriental as well as Spanish and Italian. The Spanish and Byzantine membrane gold threads differed from all the others by making use of a yellow silk inner thread instead of a linen

one. Not until the 15th century, when the heavy velvet brocades of the late Gothic period made their appearance, in which the lightness and suppleness did not come in consideration, was the membrane gold thread again superseded by metallic ones of gilded silver wire.

E. Italian Silk Fabrics of the 13th Century

The Italian silk weaving industry was in full swing by the 13th century. The strongest silk countries, whose competition Italy had to overcome, had been weakened at that time in consequence of political events: Persia and Mesopotamia by the invasion of the Mongolians, Byzantium through the Crusaders government (1204–1261) and Sicily through the decline following upon the fall of the Hohenstaufens. The naval powers Venice, Genoa and Pisa had become masters of the Mediterranean and the Levantine trade, in the wake of which the silk textile industry came to Italy. The precursors of the native silk weaving institutions in Venice, Genoa and Lucca—lying near the port of Pisa—were the foreign settlements and workshops of the Venetians in Byzantium and Syria, of the Genoese in Thebes and Athens, of the Lucchese in Akkon and Barcelona. It was in these foreign factories, most of which were lost in the latter part of the 13th century, that Italian silk industry had its beginning. The silk industry of Lucca was already at work in the 12th century, and at least until the year 1400, Lucca remained the most famous and important silk center of the Occident, the mediaeval Lyons of Italy. The Venetian silk weavers guild of the "Samitarii" had its beginning about the middle of the 13th century; the first statutes existing date from 1265. The Roman inventory of 1295 mentions the Lucchese and Venetian silks as being of equal merit; later on in the 15th century Lucca had been outstripped by Venice. The Genoese textiles are less frequently mentioned.

Ample information in regard to the Italian silk patterns of the Romanesque art period during the 12th and 13th centuries, is furnished by the numerous descriptions of the designs, particularly in the oft-mentioned

inventory of the Roman Curia of 1295, in addition to the extant silks of this period. Prior to 1300 there is no trace of those free, often unsymmetrical designs of the Gothic period, which formerly were placed at the beginning of the Italian silk art. On the contrary, the strictly symmetrical style of the circles and pairs of animals dominated in Italy in the Romanesque period, just as well as in Byzantium and the Orient. Like in Byzantium the lions, gryphons and birds are the most frequent motives also in Italian textiles of this period. The trade of Lucca was directed to western Europe and therefore the Lucchese designers found their models chiefly in the Spanish or Saracenic silk art, whereas Venice was closer connected to Byzantium. Consequently the early Italian silks may be divided in two groups, viz: the designs of Byzantine style and those following the west-Saracenic direction. As a third group may be added the independent creations of the romanesque designers in Italy.

The red and yellow lion pattern fig. 208 can be attributed to the 12th century, as the piece fig. 209 coming evidently from the same workshop belonged to the relics of Saint Bernardo degli Uberti, who died in 1133. Characteristic of the yet primitive technic is the simple designing of the unframed circular bands, and the lack of an innerdrawing of the shade-like lions. A comparison of the wedge ornament with fig. 186 shows that here use was made of a Byzantine prototype. Nevertheless the animals show already that occidental-heraldic stamp which differentiated afterwards the romanesque animal patterns of Italy from their Byzantine prototypes; the stronger feeling for nature of the Italians finds distinct expression, especially in the eagle pattern fig. 215. Textile patterns of this kind found their way from the Italian silk art into other branches of art around 1200; examples of this are the marble floors in San Miniato from 1207 (fig. 210 and 211). The rapid progress made in technical skill and with it also in the drawing, is to be seen from the fig. 212–215, as well as the accomodation of the plant forms in the wedges to the romanesque style. An Italian and a Byzantine lion pattern are placed side by side in the fig. 216 and 217; in the small basilisks under the lions feet in the piece at Halberstadt a genuine Italian motive is already to be seen.

The numerous Italian silks of the west-Saracenic style which have been preserved, are represented by the fig. 219–220. The coarsely drawn lozenge pattern fig. 218 is to be compared with the Andalusian silk fig. 151; and the quadrupeds of fig. 219 with the animals in the small circles of the damask piece fig. 148. The polygonal division of the surface into fields of crosses and stars (fig. 219, 220) was much applied in the Islamic wall decoration since the 9th century. The west-Saracenic influence was strongest and long lasting in the very comprehensive group of the Lucchese textiles known as Diasper, Diasprum or panni diasperati. This particular kind had its own technical characteristic; the design was so woven from thick untwisted and therefore glossy woof thread, as to raise it in noticeable relief from the lustreless background. At the beginning the diasper textiles were monochrome damasks, then they developed into two-coloured effects, chiefly a red design on a green background. Certain parts of the pattern, namely, the heads and feet of the animals, and the round shields on the wings, were always woven in gold, as is plainly to be seen in the fig. 223 and 225. In the inventories of the 13th and 14th centuries, the diasper textiles are generally described as being of Lucchese workmanship, only some rare mentions are made of diasper from Antioch—that is to say Saracenic—with the same designs as the Lucchese pieces and always with the gold-brocaded heads and feet of the animals. This style reached its zenith in the 14th century and extended into the 15th. As these designs, based upon west-Saracenic prototypes of the 12th century, were fully developed in the 13th century, this group must be considered as a pre-Gothic one in connection with the works of the high mediaeval period. Antiochian diasper silks are not preserved; but the west-Islamic origin of the Lucchese diasper style can be established also by a comparison with Spanish-Sicilian textiles. The diasper pattern with birds in roundels fig. 221, which in the Roman Curia inventory of 1295, as well as in the catalogue of the treasure at Saint Peter's cathedral from the year 1361, is described as a Lucchese work, may be compared with the Egyptian brocade fig. 149. By far the greater number of these diasper textiles have no circles, but unframed pairs of animals, chiefly birds and quadrupeds alternating in rows placed one above the other, and between them the pointed oval or leaf shaped treetops with concentric filling, with which we first became acquainted on the Spanish-Sicilian eagle fabric of the 12th century (fig. 155). The entire scheme of pattern showing alternating rows of birds and gazelles without a frame, is already traced about 1190 on the Palermo brocade fig. 153. The prototype of the Lucchese gazelles (fig. 222–223) with arabesques growing out of the thighs and the unnatural crossing of the forefeet, may be seen clearly on the Spanish damask fig. 148, also provided with gold-brocaded heads, though the Italian weavers have not succeeded in reproducing the admirably elegant lines of the original. Two diasper textiles with gryphons and peacocks are reproduced in fig. 224 and 225; and in fig. 226 we see a continuation from the 14th century, in which the gazelle has been transformed into the Christian lamb of God. Freer modifications of the diasper pattern which finally were dissolved into small scattered designs, are shown in fig. 227 and 228. The multitude of the diasper textiles which have been preserved corresponds to the frequent mention made of them in the

various written sources. Complete ecclesiastical garments or large covers are in the possession of the museums in Berne, Rome, Vich and the church treasures in Aix-la-Chapelle, Danzig, Sens and Sienna.

A consideration of the Romanesque silken stuffs of Italy, which depart further and further from the Saracenic and Byzantine models, leads us back to the 13th century. Specimens of two-coloured fabrics without any gold from the early period of the Italian silk industry about 1200, a group, homogeneous both by style and technic—are given in the fig. 229 to 233, including the peacock textile in fig. 159. These designs were derived from Sicilian models, but the Saracenic motives were quickly translated into the language of the Romanesque style. The fragment displaying castles, heraldic lilies and cocks (fig. 234), points to Lucca as the home of the entire group, as the Roman inventory of 1295 mentions a “*Pannus lucanus ad castella et lilia*”. To be ranged with these are the numerous silks of the same texture with heraldic lilies in lozenges or rows, or with stars and rosettes (fig. 235 to 237). The tendency to supplant the circles by squares and octagonals as more convenient for a yet primitive weaving art, and to use them as frame for the animal designs, led to new and purely Italian patterns (fig. 233, 238, 239). During this period colored stripes were much used as a simple expedient to increase the coloring effect, the stripes either running with the woof thread across the design (compare fig. 212) or being inserted between the animal designs (fig. 239). For instance, one can see in fig. 240 with its imitation of the Byzantine double eagle, how the old compact circle scheme is dissolved by the stripes, and further in the brocades fig. 241 and 242 is to be seen what new possibilities were opened to the Romanesque style by the introduction of perpendicular stripes. Another solution of the problem of shaking off the traditional circle scheme is shown in fig. 243. With these gold brocades made in the same workshops as the fig. 213–215, the Romanesque silk art reached its zenith and created a distinct occidental silk style in the 13th century.

F. Romanesque Silk Fabrics from Paris and Ratisbon

But little information is available concerning settlements of silk weavers in the countries this side of the Alps and the Pyrenees. In the case of Paris a statute from the year 1260 proves the existence of a silk weavers guild in the 13th century. The group shown in the figures 244 to 247 may be regarded as Parisian products of this period; they are of one color—chiefly green—with designs of birds, fishes, gryphons, lilies and long-stemmed grape leaves, very much dispersed, and executed only in gold or silver with a peculiar ribbed binding. The grape leaves and the cocks and hares of naturalistic drawing (fig. 244) already contain a hint of the early Gothic; similar designs are not found in Italy nor in the Orient. Their attribution to Paris is based chiefly on the fact, that the originally painted pattern of a Parisian ivory group (fig. 248) from the end of the 13th century shows exactly the same motives: the lilies and fish of fig. 247 and 245 are to be found on the mantle of the Virgin and the long-stemmed grape leaves of fig. 246 are on her breast.

Wolfram von Eschenbach, in the second half of the 13th century praises the precious Zendel silk fabrics of Ratisbon, but otherwise nothing of importance is contained about this question in literary documents. On the other hand, large quantities of Romanesque half-silk fabrics, which must be attributed to Ratisbon, have been preserved chiefly in Germany. At that time, Ratisbon was the industrious chief place of the Danube trade, where the Venetians had a settlement in the Walchengasse “*Inter Latinos*”. And as a branch of the Venetian silk industry we must regard the silk fabriks made in Ratisbon, their designs following closely the Venetian style. A woven altarpiece in Ratisbon serves as a basis to fix their provenience (fig. 249). It is 2.50 m wide and shows the crucifixion between the patrons of the cathedral of Ratisbon, viz: St. Peter, St. Paul, St. Augustin and at left the Bishop Heinrich as donator (1277–1296). When the altarpiece was cut over into an antependium, the figure of St. Paul was destroyed. The name of the donator is woven into the textile in the Italian form—*Episcopus Enricus*—and later the letters H and I were added in embroidery, in order to germanize the name in *Heinricus*. A peculiar kind of technic, not used in Italy, is the chief characteristic of this Ratisbon textile. Its purpose was to be as economical as possible in the use of the costly silk threads. The design is woven in with strong membranous gold threads, and very subtile untwisted silk thread, colored white, red, green, violet or yellow. The silk thread is shot through in so thin a layer, that it is often rubbed off. The perpendicular binding is achieved by fine, almost invisible silk threads. Characteristic of the Ratisbon textiles is a close warp of strong linen threads, almost like little cords, which without tying, forms the body or the skeleton of the weave. It is by the aid of that peculiarly strong texture that the Ratisbon half-silk fabrics can easily be distinguished among the Romanesque fabrics of similar style. The figure textiles representing the Birth of Christ, St. Nicholas, and the Virgin Mary (fig. 250–252) are next related to the altarpiece of the Bishop Heinrich. Of profane motives there are a crowned horseman on a falcon hunt, and the “*Historia Alexandri elevati per grifos in aerem*” (fig. 253), to quote the description of a Venetian brocade with the same representation of the Ascension of Alexander



Plate VII. Silk brocade, Hunting motive and castle. Kunstgewerbe-Museum Berlin.

the Great, given in the Inventory of Anagni compiled in 1303. The beautiful and well-preserved gold-brocades fig. 254–259 with gryphons, eagles and lions in circles, which may be compared with the Italian pure silk fabrics fig. 213–215, 241–243, are of such equal merit and so related in style with the latter as to make the coarse linen warp the only differentiating feature of the Ratisbon products. With the bird textile fig. 262 the ogival scheme or pointed oval net makes its appearance in the Ratisbon designs, a motive which was to play a great role in the succeeding period. Of the two purely ornamental designs (fig. 260 and 261) the latter is of importance, because this textile has been preserved in the cathedral of Ratisbon and has the same woven edge as the altar piece of Bishop Heinrich. The two absolutely un-Italian textiles fig. 263 and 264 are the only weaves of the Ratisbon texture, which lead to the conclusion that German workmen were also employed in the Ratisbon silk weaving industry. The Meander-like design of fig. 263 is a specific German ornament, used in the linen damasks as well as in the Romanesque embroideries of the 12th and 13th centuries. No silks of Ratisbon have been preserved from the Gothic period.

III. THE SILK WEAVER'S ART OF THE LATE MEDIÆVAL PERIOD From 1300–1500

At the turn of the 13th century, the Italian art hand work, following the example set by the countries north of the Alps, turned into the channels of Gothic art. Simultaneously with this greatest evolution in the Christian art of the Middle Ages, a change of style of the most decisive sort took place in the silk weaving art of Italy. Immediately after 1300 a new ornamentation appeared in the silk patterns of Lucca and Venice—other centers are not considerable at that time—which signified a complete break with the traditions of the high mediæval period. The traditional ground plan handed down from the late antique period, by which the surface was divided up by means of circles or other definitely framed fields, was entirely abandoned. From now on the motives were distributed in seeming freeness over the surface, always in rows, shifted in order that the same designs never stand directly over one another. Moreover, the character of the animals was essentially changed. They were no longer drawn in heraldic-ornamental style, but true to life, and in place of their inactive existence, they display a lively activity and movement. Tame animals and wild beasts, in fight and pursuit, birds and quadrupeds, fishes and fabulous creatures, all are running, flying, attacking, fleeing or pursuing (fig. 341–346, 373–378). Symmetry was unhesitatingly sacrificed to this new tendency of unbounded movement; there are many far-fetched unsymmetrical silk patterns of the 14th century, which endeavor to conceal the technically unavoidable repetition by a skillful grouping of unpaired motives. The plant motives also were subordinated to the new naturalism; not that conventionalized vines, palmettes and leaves were at once abolished, but in addition there appeared crooked trees with storm-tossed tops, with gnarled stumps and branches of blossoms growing out of fenced enclosures, ponds, rocks, or a piece of earth surrounded by a brook (fig. 391, 395–399, 404, 405; colored plate VII).

This change of style brought an enormous enrichment of the stock of motives. To the animals and plants were added castles and fountains, ships and tents, huntresses and hunting equipment, rocks and water, floating streamers and rolls of ribbons bearing mock-Arabian inscriptions, the radiant crescent, stars and clouds—sometimes combined to almost landscape-like designs of the greatest variety. So inexhaustible was the invention of the designers, so masterly the drawing, that these textiles never fail to arouse a feeling of genuine admiration. The impression they create is all the stronger, owing to the fact that hundreds of them have been preserved, not only in fragments, but frequently in entire ecclesiastical garments and altar pieces, the large expanse of their surface enabling them to convey the original effect, despite the fact that the colors are often faded. The majority of these are preserved in the churches of north Germany (Danzig, Brunswick, Stralsund, Halberstadt), where the advent of the Reformation necessitated the discontinuance of the priestly vestments.

This free style in silk weaving, with which the flat ornamentation of the Occident achieved its greatest triumph, began in Lucca with the early Gothic period, but lasted until the end of the 15th century in Venice. The former theory that the origin of this style was to be sought in Sicily, and that the Italians only participated in this movement as imitators of the Saracenic designs—may be abandoned as obsolete. It is true that Gothic art has not found the same expression in silk patterns as in the other ornamental arts; tracery and pointed arches, the plant ornamentation of architecture and of the plastic arts, will be looked for in vain in the textiles of the early Gothic period. That is not surprising, for the tectonic ornamentation of Gothic art developed by architecture and the plastic arts, had little to offer to the regular repeating patterns of silk weaving.

This happened again when the early Renaissance was victorious in the 15th century, the ornamentation of which was originally plastic and tectonic, and consequently resisting to transmutation into the purely flat

designs of weaving. With the exception of a small group of Florentine silks the early Renaissance does not find expression in the weaving art through its new ornamentation, antique scroll work and grotesques, but merely therein, that the tranquil balance of symmetry was restored to the till then unsymmetrical silk patterns. Nevertheless and despite the lack of the normal-Gothic architectural ornaments, traces of Gothic style can not be ignored in the silk patterns of the 14th century. The chief work accomplished by Gothic art was in general naturalism in the drawing of animals and plants, and in particular, the introduction of a multitude of purely European motives, such as castles, ships, fences, figures in the costumes of the time, gnarled boughs and rolls of ribbons, even though the latter bore mock-Arabian lettering, an altogether familiar motive in Italian art of this period. The designs of animals indigeneous to Europe, such as hunting dogs, falcons, eagles, swans, ducks, bears, roe and stags—are drawn with surprising fidelity. Only so long as the silk fabrics of the 14th and 15th centuries were wrongly placed as Saracenic works in the Romanesque period of the 13th century—could the causal connection between the triumph of the Gothic and the almost simultaneous appearance of the free silk style be ignored.

However, the innovations of the Trecento style are not entirely explained by its Italian-Gothic origin. The unsymmetry so sharply emphasized in many of the textiles, the restless movement, the seemingly disordered tumult of the animals and fabulous monsters—all that could not be attributed to a normal Gothicizing of the Romanesque weaving patterns, and we must look for a foreign influence which gave so strong an impulse to the changes in the Italian silk style. China is unquestionably the land of the restless and impetuously moved and irregularly paired animals designs. This is to be seen in the very earliest Chinese silk patterns which have been preserved (compare fig. 71). And indeed, traces of Chinese influence, variants of the Khilin, of the Fonghoang, of the lotus vine, are manifest in hundreds of the late mediæval textiles of Italy. Gothic art was greatly enriched by Chinese art, carried into Europe through its silk fabrics. Between these two forces, in some respects like-minded and related, the once so influential silk art of Islam played only the role of an intermediary, by absorbing itself the elements of Chinese art and passing them on to Italy and Spain in a form more intelligible to the Occident. It is a difficult matter to decide whether the Chinese originals or their Islamic or more particularly their Persian imitations exerted the greater influence. But in any case China remains the real donor, and the only fact of great significance in art history is that Eastern Asia during the Gothic period, as well as later during the period of the Delft fayence and the porcelain, took an authoritative part in the stylistic development of European ornamentation.

In order to illustrate the kind and degree of the Chinese influence, it will be advisable to make first a survey of the Chinese silk fabrics of the 14th century and then make a selection of the most conspicuous examples of the Italian supplies.

A. Chinese Silk Fabrics of the 14th Century

No noticeable traces of Chinese forms are to be discovered in the western silks from Antinoë and Alexandria on up to the Romanesque textiles of Italy. Chinese textiles of that period are entirely lacking in the Occident; the oldest and richest textile treasures of Europe, those of Sens, Aix-la-Chapelle, Rome, Cologne, Siegburg, join the products of the looms of Antinoë, Alexandria, of Sasanidian, Byzantine and Mohammedan textiles, but contain not the smallest piece of silk from Eastern Asia of this period. On the other hand, there is no lack of Chinese silks among the church treasures from the beginning of the 14th century. The Old Chapel in Ratisbon preserves an entire set of chasubles and dalmatics, and in Perugia, Berne, Brunswick, Danzig, Stralsund and Brandenburg there are ecclesiastical vestments made entirely from Chinese silk fabrics or trimmed with Chinese borders. The imperial dalmatic of the German coronation robes was also made from a Chinese silk damask of the 14th century, as was too the funeral vestment of Pope Benedict XI.

The strong influx of Chinese textiles about 1300 is connected with the founding of the Mongolian empire of the Ilchanides in Asia. The Mongolian sovereignty established by the successors of Dshingiskhan extended from China over Persia into Asia Minor; all doors were thrown open for an exchange of goods between the east and the west. As once Alexander the Great opened the way for Greek art to penetrate into India, so now again the art of Eastern Asia was brought to the west in the train of a world conqueror. The Italians were accustomed to cover their want of raw material by drawing upon the extensive sericulture of Persia, and this trade also opened the way for the Chinese silks and their Persian imitations into Europe. Here a new feeling of naturalism had been awakened by the Gothic art and the effort to shake off the traditions of the constrained textile style was already manifest. Consequently, the Chinese designs fell for the very first time upon virgin soil, ready and willing to accept the strange patterns and apply them to home production.

The oldest dated piece is the burial robe of Pope Benedict XI, who died in Perugia in the year 1304; this a snow-white dalmatic with a gold pattern, similar to fig. 265, consisting of densely intertwined lotus

vines drawn on a small scale. The pattern is woven of thin leather strips, gilded only on one side, which are shot through flat, without being twisted. This "strap-gold"—leaving the style of the design out of the question—is the most obvious characteristic of Chinese brocades of the Middle Ages; it was not until the 17th century that untwisted strips of gold paper took its place. From that time on, the Oriental brocades were regarded as inferior in Europe. Outside of the Far East the flat leather gold threads never took root, as the better membranous gold threads were available to all the silk-making countries of the West.

Important as models for Italy and Persia were the vine or scroll motives drawn on a larger scale. In the symmetrical designs (fig. 266–267) the stems covered with various leafs and blossoms form pointed oval or ogival fields, usually surrounding palmette like lotus flowers, the dominant motive of the Chinese and later of the Persian plant ornaments.

There are innumerable variations of the lotus flower in this ornamentation. In the richer forms, shown in fig. 266 and 268, the inner field, pointed at the top, contains the real palmette-formed flowers, in the place of which Chinese inscriptions and animals also appear. A single or double wreath, formed of smooth, notched or bent leaves, surrounds the chief central design. It is possible that the Byzantine pointed oval design as in fig. 205, exerted some influence in China, but it is far more probable that the Chinese ogival net is autochthonic. At all events, the re-appearance of such scroll designs in Italy and Persia in the 14th century, no longer indicates a Byzantine prototype, but is caused obviously by Chinese patterns. An absolute innovation for the western world was the Chinese patterning of scrolls or vines, which were not symmetrical, but covered the surface obliquely, rising in parallel undulating curves (fig. 268 and 269). The most beautiful specimens of these leather gold brocades are to be found among the vestments in Stralsund from the 14th century, to which must be added the imperial dalmatic in Vienna (fig. 270).

The two leather gold brocades from the 14th century fig. 271 and 272 must suffice here as examples of the Chinese animal patterns. One of them shows peacocks in two forms; once a side view of the birds running to the right, and in the other row shown en face, with open wings and tail. The pattern is also disposed in two rows in the red brocade in Stralsund; lions, with a bell hung around their necks and provided with one wing, are placed ready to pounce upon the dragons in the row below, who are in a posture of defense. Attention is called to the racket-like leaves, which are filled with a sort of trellis work, as later in Italy this became the prototype of many new designs (compare fig. 336). The Italians did not care much for the poodle-like lions and the distorted dragons of the Chinese; nevertheless, the most important factors of the unsymmetrical Trecento style are to be found in these two Chinese brocades: the omission of a surface divided into fields, the conspicuous lack of symmetry, the restless movement, the keen knowledge of nature displayed in the drawing of the peacocks, and in the case of the lion textile, the impetuous attack of the mutually threatened animals. Animal designs such as these, which appeared in the earliest Chinese silks of the 3rd century (compare fig. 71 and 72), were perpetuated into the modern period, where, however, they became paltry and lifeless (fig. 273, 274). Chinese silk fabrics have been found in Saracenic tombs in Egypt, together with Mohammedan copies (compare fig. 306) which are dated by aid of the name of the Mameluke sultan Mohammed Nasir († 1340). Their designs are chiefly lotus blossoms on winded stems with Chinese inscriptions (fig. 275). The variant fig. 276 shows in the five-petal leafs an advance form of those fivefold parted frames underlayed to the pomegranate designs, so frequently to be met with in late Gothic motives (compare fig. 428, 430, 449). The longitudinal cleavage of the vines by a central line is also a noticeable peculiarity in the early Chinese textiles, to be followed in many of the Italian scroll designs as a leading motive of Chinese influence (compare fig. 354, 356). Gayly-colored and gorgeous as many of the Chinese export wares, are also those rich leather gold brocades, which do not display the pure Chinese style, but are provided with Arabic inscriptions for the Islamic market (fig. 277–284). Standard pieces of this kind are four chasubles and dalmatics in Ratisbon (fig. 280), one chasuble in Brunswick and another in Kulm. Common to all of these are the leather gold threads, the Arabic inscriptions and the patterns of highly colored stripes. Such striped patterns are not originally Chinese, but imitations of a similar kind of Saracenic textiles. The mixture of two styles is clearly shown in the black and gold paroquet fabric fig. 277, which bears the name of Mohammed and the Arabian dedication: "Praise be to our Lord the Sultan, the King, the Just, the Wise, Nasir Eddin". His reign which covered the years from 1309 to 1340 was the golden period of the Egypto-Syrian kingdom of the Mamelukes, and the Mameluke historian Abulfeda testifies as an eye-witness, that in 1323 a Mongolian embassy brought 700 pieces of brocade to the Sultan Nasir Eddin, which although of Mongolian workmanship, already displayed woven in the name of this Mameluke Sultan. There were enough Mohammedan merchants and workmen in the Chinese Mongolian kingdom, and there was a distinct Mohammedan quarter in Karakorum, the residence of the Great Khan. Chinese bronzes of the Ming dynasty are also often ornamented with Arabic lettering. In the paroquet pattern it is quite evident that the chief motive of a bird pair—being an imitation of an Islamic design—is very clumsy and inept in the drawing,



Fig. 280. Dalmatic made of Chinese brocade. 14th century. From the Old Chapel in Regensburg

whereas the minor accessories, such as the dragons, the lotus flowers between the birds, the Budhistic flaming palmettes, are freely drawn genuine Chinese motives. This shows that the weaver was perfectly at home only in the language of Chinese designing. The manifold patterns of the Ratisbon vestments (fig. 278 to 283) and those of the Brunswick chasuble (fig. 284) are also pure Chinese, with the exception of the Arabic inscriptions. The lions, ducks and fishes playing about on fig. 278 could not be drawn in a more genuine Chinese style, as they are; on another piece of the garments in Ratisbon the two royal animals, the dragon and fonghoang, take the place of the lions. The fact that the weaver who made these Chinese brocades was a Mohammedan, is proven by an inscription woven into the rosettes between the lions: "Made by Master Abdul Aziz". The remaining inscriptions, partly incomplete and illegible, express the customary wishes for "glory and victory" and "Praise be to our Lord the Sultan".

B. Mohammedan Silk Fabrics

Among the oriental silk fabrics preserved in Europe from 1300 onward, the share of the west-saracenic silk industry, which formerly exerted so strong an influence upon the textiles of Lucca, was very small. The silk fabrics from the Syrian-Egyptian region—as well as those of Byzantine origin—recede into the background, while the influx of east-Mohammedan textiles from Persia was steadily on the increase. Persia's membership in the great empire of the Mongols—called then in Europe the Tartars—was of benefit to the country's export, and had the further advantage of making Persia one of the first countries to adopt the new Chinese silk patterns. In the Roman Inventory of 1295, all the oriental textiles, with the exception of the Diasper of Antioch, were already called "panni tartarici" after the new masters of the East. The change of style found expression in more frequent descriptions of vine or scroll patterns, called "ad flores et folia tartarica", whereas but little is reported about animal designs among the panni tartarici. The hitherto unknown lotus flowers were compared with pine cones and called "pineas", as may be seen from the description of the Persian brocade fig. 285 contained in the Roman Inventory of 1295 "pannus tartaricus ad pineas auri cum leporibus in eis". The Chinese model of this design is preserved in a leather gold brocade in the cathedral of Ratisbon. How the Chinese style with its pointed oval designs, its parallel oblique scrolls and naturalistically drawn animals assumed a new aspect in the transformation of Persian silk textiles, is shown by fig. 285–295. The majority of these silks up to fig. 294, is kept together by reason of their similar texture. The designs in leather gold threads are raising relief-like from the satin background formed by the warp threads. That this kind of silks is of Persian origin, is proven by the four-footed animals of fig. 286 and 287, whose half-recumbent position is typical of Persian art, still appearing quite unchanged in the animal rugs and book painting of the Safid dynasty. Whereas the hares of fig. 285, the gryphons of the fountain pattern fig. 292, the bird pairs fig. 293 belong still to the traditional Persian-Islamic style, the vertical cleavage of the vines in the hare textile, the diagonal lotus vines of the brocades fig. 286 and 287, the shaggy pelicans derived from the Fonghoang on the same pieces, the birds in fig. 289 and 290, and finally, the running Khilins with Arabic inscriptions of fig. 288 and the Khilin pair of fig. 295, all show unmistakably the use of Chinese prototypes. The Arabic inscription of the beautiful silver brocade fig. 295 bears the same titular device of the Sultan Mohammed Nasir Eddin as is woven into the paroquet textile fig. 277. The scaled lotus in fig. 294, a pattern which is also found on Italian trecento pictures, explains the name Pineas, pine-cone, used

in Italian documents of that time for the lotus motive. The brocade fig. 296 and the pheasant pattern of fig. 297 approach with the curved fields the Persian rug style of the 16th century, and could not be dated earlier than 1500.

The heavy brocades, whose designs consist of Arabic lettering and lotus flowers on a striped satin background of glaring colours (fig. 298 and 299), lead us over to the west-Mohammedan silk weaving art of the Mameluke period. The Church of the Virgin Mary in Danzig possesses no less than nine chasubles of these brocades from the 14th century. This kind, made impressive by its dazzling colours, was the model for the Chinese export fabrics of the sort used in the vestments at Ratisbon (compare fig. 280). It is true that the texture resembles the Persian silks of this period, but the style, particularly the variegated striped effect, is obviously Syrian-Egyptian, and in an inventory of Cambrai in 1401 such a textile is described as *drap d'or de Damas*. The words "The Sultan, the Wise" repeated again and again in these pieces, are a fragment from the titling of the Mameluke Sultans. A lighter silk fabric found in Egypt shows a similar striped design (fig. 300). The silk fabrics rescued from 14th century tombs near Siut in Egypt and preserved in the textile collections of London, Berlin, Crefeld and Düsseldorf give the best idea of the west-Saracenic silk style. A part of the animal designs continues to make use of the traditional west-Saracenic motives for some time longer; in the fig. 301 and 302 we find the symmetrical pairs of birds and gryphons at the side of a tree-like vertical axis and the gradual transformation of the circle scheme into pointed oval fields. In the pattern fig. 303, which is established as a 14th century work by the Mameluke titles woven into the fabric, attention is called to the resemblance of the gryphon pair with the silver decoration on Syrian-Egyptian bronze vessels. The brocade fig. 305 which came from a Spanish church, displays the west-Saracenic fondness for polygonal fields. Chinese influence is expressed in fig. 304, both in the Khilins as well as in the bands of arabesques; compare the Khilins with those in fig. 295 and the arabesques with those of fig. 350–352. That the Egyptian damask fig. 306 was made after a Chinese model of the same kind as fig. 275, is clearly to be seen. The continuance of Chinese lotus models in the 15th century is proven by the damask fig. 307, in the lotus palmettes of which mosque lamps are introduced.

The last evidence of the Mameluke textile art is the satin fig. 308, the date of which is established by the name of the Sultan Kaitbai (1468–1496). Soon thereafter, the mediæval development of the west-Islamic art came to a close through the conquest of Syria and Egypt (1517) by the Osmans.

C. Spanish Silk Fabrics

From the beginning of the 13th century, Spain was again in Christian hands with the exception of the small, but in silk industry very active kingdom of Granada. Beside the west-Saracenic style which continued even under Christian rule, other designs of Christian origin, simple and of heraldic character, began to appear even prior to 1300. The papal Treasury possessed in 1295 a large quantity of Spanish silks, chiefly striped in different colours and covered with lions and castles, the coat of arms of the kingdoms of Leon and Castile. This kind is represented by the striped fragment fig. 309, with lions and castles woven in gold. The considerably later brocade fig. 310 bearing the coat of arms of Granada betrays Chinese influence in the diagonal vines with lotus flowers, which is also to be discerned in the further variations of the lotus in fig. 311 to 314 and 319. Moorish taste finds its purest expression in the richly colored silks of the Alhambra

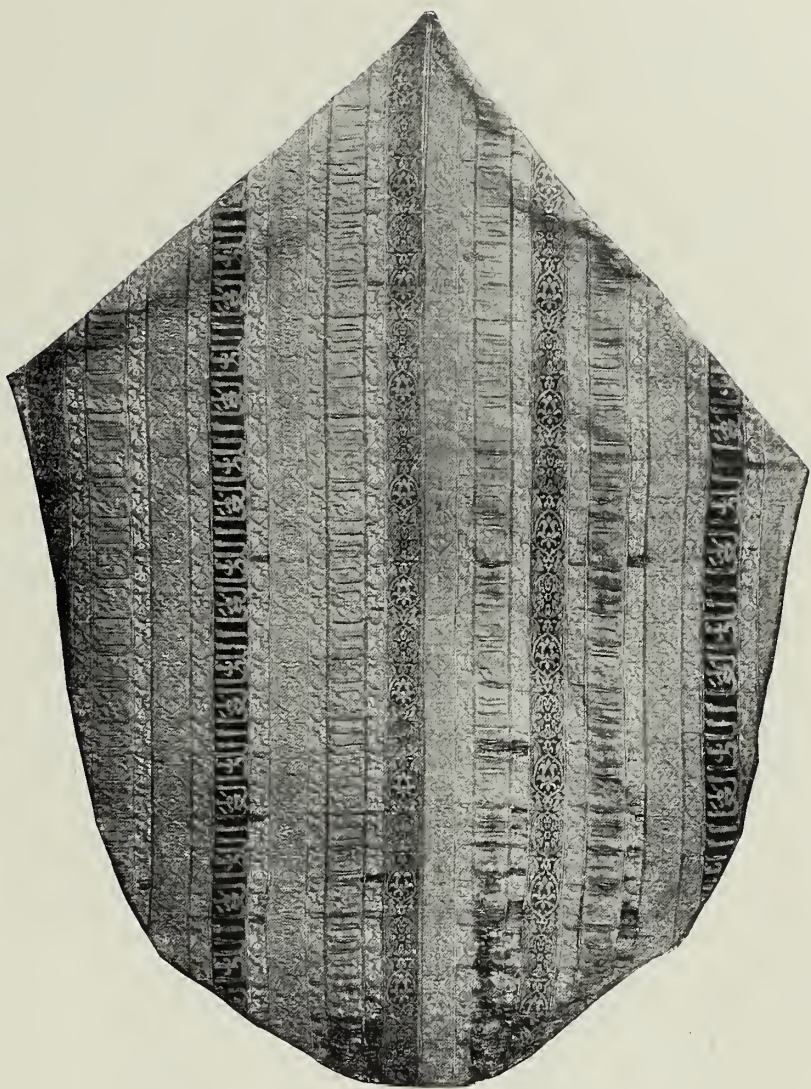


Fig. 298. Brocade chasuble, Persian or Mameluke. 14th century. Marienkirche, Danzig

style, the first examples of which were found in the silks used for the burial robes of the Infant Philipp († 1274) in the Madrid Museum. The chief pattern consists of bands, artificially intertwined so as to form stars and polygons. At intervals this design is crossed by stripes with battlements, Arabic inscriptions and plaiting ornament (fig. 315 and 316).

These patterns bear a strong resemblance to the wall tiles, stucco ornaments and wooden ceilings of the Alhambra. After the Moors were driven out of Granada in 1492, the Moorish silk style was transferred to Morocco, where it has continued practically unchanged until the present day, and this makes it difficult to decide how many, or how few, of the numerous silk fabrics of the Alhambra style, really belong to the Spanish mediæval period. The striped fabrics with Arabic inscriptions, identical with the Alhambra silks in texture (fig. 316), are the Spanish counterparts of the striped and inscribed brocades with which we are already familiar from the Chinese, Persian and Mameluke works (compare fig. 281–284 and 298, 299). To judge by the texture and the bright coloring, the arabesque patterns fig. 317 and 318 belong also to the Alhambra textiles from Granada. The latter design was very popular up to 1500, it is preserved in several variants and also repeated in Spanish rugs. An exceedingly numerous group of very light and loosely woven two-coloured fabrics—which were used as lining for precious ecclesiastical vestments in St. Mary's church at Danzig—testifies to the manifold character of the Spanish products from the 15th century. The Berlin textile collection possesses about 50 different specimens of this kind; some of them with Arabic inscriptions (fig. 319 and 320), others with arabesques (fig. 321) and geometrical motives (fig. 322), and from the end of the 15th century a big lot, in which Gothic motives of Italian origin, especially the pomegranate motive have been more or less freely modified (fig. 323 and 324). Italian influence was dominating also later on in the Spanish textile art, after the appearance of the Renaissance.

D. Italian Silk Weaving

In order to gain a certain degree of clarity in the confusing multitude of Italian silk fabrics of the late mediæval period, it would be advisable to detach some smaller groups showing Chinese and Moslem influences upon this material, before proceeding to divide the chief stock accordingly to their chronological and local provenience. The abundance of material is so great, that only a few selected examples can be presented.

Chinese influence in Italy

A group of probably Venetian brocade stuffs, whose peculiar combinations of colors point to Chinese brocades alike the fig. 268 as their prototype, represent a rather servile imitation of entire patterns. This species is to be seen in fig. 325–332. The Chinese oblique vine ornaments serve as the ground pattern for the first five of these. Between the vines in fig. 325 we see alternating rows of dragon-headed horses—called in Chinese “lungma”—and the turtles associated with these in Chinese symbolism, which have been misunderstood and distorted by the Italian designer. The lotus flowers enclose kneeling Khilins and Gothic basilisks, the latter being the substitutes for the Chinese dragons. The wild ducks of fig. 326 rising and flying downwards, resemble the Chinese peacock fabric (fig. 271) with the naturalism of an instantaneous photograph. The pheasants of fig. 327 and the shaggy birds in fig. 328 and 330 are modifications of the Fonghoang, while the Chinese dragons are replaced in fig. 328 by purely Gothic basilisks. Such stuffs are often copied on Italian pictures of the middle of the 14th century, of which fig. 331 must suffice as an example. The brocade fig. 332 with its birds strongly resembling the Fonghoang, proves the direct influence of the Chinese striped fabrics alike the fig. 278; the patterns of alternating broad figured stripes and narrow ornamental stripes (fig. 333), much in vogue at Lucca after the middle of the 14th century, are still related with such Chinese precedents, although the Italianizing of the animals is here much further advanced.

The Italian silk centers outside of Venice were in that period also subjected to the surging wave of strange art coming from the Far East. Without going into detail, the animal patterns fig. 334 to 348—mostly of Lucchese workmanship—show unmistakable traces of Chinese prototypes, partly by the yet perceptible type of the Khilin and Fonghoang (fig. 334, 342), of the dragon (fig. 344), partly in the excited assault of the animals, the sure grasp of momentary action and peculiar movements, in the naturalism then new

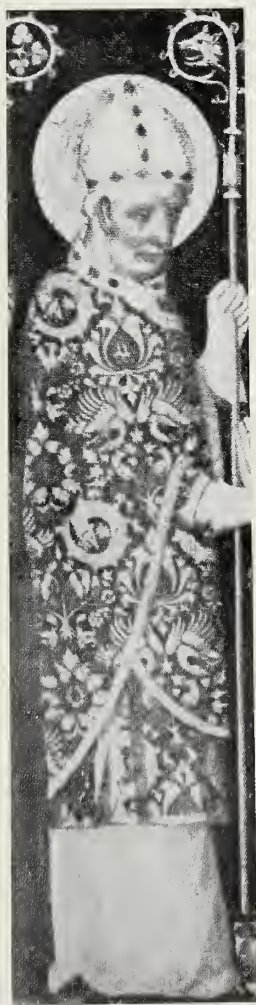


Fig. 331.
Detail of a picture by
Theodorik of Prague
(1348–1375)

to Europe. This is also the case, when the mythical animals of the Far East were more nearly assimilated to the indigenous ones, even when they are wholly europeanized by the elimination of their strange distinguishing characteristics (fig. 341–348). In the Italian crane patterns fig. 336 to 339 the Chinese source is proven by the intermediation of the new Japanese tissue fig. 340, although the Italian designer of fig. 336 has replaced the turtles, unfamiliar to him, by lions. The palmettes of the crane pattern fig. 337 and of its imitation on a Gothic glass painting fig. 338 are to be compared with the Chinese brocade in fig. 267. As examples of the imitation of purely ornamental Chinese patterns may serve the fig. 329 as well as fig. 349 to 352.

A general survey of the nature and scope of the Chinese influence reveals that the diagonal scheme of parallel scrolling branches, together with the unpaired animal groups, introduced dissymmetry and violent action into the Italian silk patterns of the 14th century. These are just the characteristics, which form the essential contrast to the solemn tranquil silk style of the early Mediæval period.

Islamic influence in Italy

In the 14th century the Islamic silk weaving art had lost somewhat of its value as a paragon for the Occident, having itself surrendered to the Chinese style, already known to Italy at first hand and utilized through the change of style which came about in 1300. Therefore the Near East had but little that was new for Europe, and the aging art of Islam no longer had an authoritative influence upon the essential characteristics of the silk style of the late Middle Ages. The Italian patterns fig. 353–356 with pheasants or falcons in an ogival frame of leafy stems, go back to Persian stuffs of Chinese tendency as shown in fig. 285, 288, 289 and 293. The date is established by Italian paintings of the second half of the 14th century, in which similar fabrics are represented as costumes and draperies; the pattern fig. 353 is repeatedly found in the pictures of Spinello Aretino and other masters around 1365.

The early Gothic silk style in the 14th and 15th centuries

Italian pattern designing naturally did not stand still during one and a half century after the first appearance of the early Gothic silk style, that is between 1300 und 1450. The many hundreds of silken stuffs of this period divide themselves into several stilistic groups, in which the chronological development and local differences are expressed. Unfortunately a clear picture of the growth of the silk industry is not obtainable from written sources. It is to be assumed, that with the dissemination of sericulture, the weaving manufacture also extended beyond the old centers of Lucca, Venice and Genoa. The political struggles in northern Italy at the beginning of the 14th century drove large numbers of silk weavers out of Lucca, who were thereby compelled to pursue their art elsewhere. About 1310, 31 Lucchese families with 300 spinners, dyers and weavers are said to have found refuge in Venice, and another emigration of guelfic citizens from Lucca took place again in 1325, comprising silk weavers and merchants, who settled in Venice, Milan, Florence and Bologna.

The great variety of the Trecento silks leads to the conclusion that there were several centers of a certain independence. But by far the largest part of the extant material forms only two groups, each of which is kept together by the most obvious relationship in style, and by the repeating of certain characteristic leading motives in ornament. These groups embody the productions of the two most important weaving centers, which successively took the leadership in Italian silk industry. The younger of these two groups, extending into the late Gothic period, is to be located with certainty in Venice, proof of which will be given later. The older, on the other hand, the zenith of which was in the 14th century, is lacking in a sufficient evidence of its origin, despite the fact that some silks of this group are recorded as Lucchese in ancient Inventories. In any case, it is clear that this group comprising the most and the best of the Trecento fabrics could only have come from Lucca, at that time still the most famous center of the silk weaver's art in Italy and as such, the one most frequently mentioned in the Inventories.

The Trecento silk fabrics of Lucca

A consideration of the free style must start with the earliest dated silk fabric, namely the brocade which serves as trimming on the edges, the front and the sleeves of the before mentioned burial robe of Benedict XI. who died in 1304. This Papal dalmatic was evidently quite new when it was used for this purpose, and therefore the brocade must be dated shortly before 1304 (fig. 357). Here, as in the next related silk stuffs (fig. 358–362), between the floral devices are placed pairs of animals, the symmetrical counter-posing

of which is yet effected by the Romanesque tradition. At the same time, the employment of Chinese models is to be seen in the movement of some animals, particularly in the impetuous downward sweep of the birds in fig. 357, 360 and 361, and in the palmettes derived from the lotus flower (fig. 358, 362). The chief characteristic of the first phase of development, therefore, is the union of the traditional symmetry with freely modified Chinese elements. This tendency is not limited to the opening of the 14th century, but like the Lucchese diasper silks, lasted from 1300 into the 15th century; similar patterns are still to be found on paintings around 1480. Into the light and graceful plant ornaments of this style the fig. 363–365 bring the Gothic motive of the castles, no prototype of which is seen in Chinese mediæval fabrics, although the Roman Inventory of 1295 mentions an oriental castle pattern: “*pannus tartaricus cum figuris arcium ad aurum.*” The castles of the Lucchese patterns are no longer heraldic, as they were in the 13th century (compare fig. 234), but are presented in perspective, sometimes rising out of a moat (compare fig. 382), and they point already to the later landscapelike patterns. A number of castle patterns are described in the Inventory of the Prague Cathedral of 1387, but no more trace of them has been found in the 15th century.

The first Lucchese group comprises silks of very different texture and coloring, although homogenous in style. This does not preclude a common origin, for it can be proven that brocades and silken stuffs of various texture were manufactured not only in the same town, but often in the same workshop. The majority of the Trecento silk tissues are the proper brocades, with the pattern raised on a monochrome silk ground entirely in gold or in gold sparsely interspersed with colored spots. The gold thread is nearly always the so-called “Cyprian gold”, that is, a white linen thread covered with a gilded membrane. There are also a number of well-preserved silver brocades, the most beautiful of which are in Danzig and Stralsund. The ground colour of the Trecento brocades was mostly red, faded out now to a pale loam colour. The Italians of the 14th century never equalled their Alexandrine and Byzantine predecessors in the matter of genuine dyeing; the art of the dyers did not achieve perfection until to the 15th century. The second greatest sort comprises silken stuffs with green, white and gold patterns on a raspberry-red ground (generally faded), a combination of colours derived from the diasper silks of Lucca. As some patterns are preserved in specimens of the three current performances—as gold or silver brocades, as red, green and white fabrics and as monochrome damask, it is clear that one and the same workshop produced the various textures at the same time.

The second phase of the Lucchese Trecento style is represented by the brocades in fig. 365–370, which display a similarity with the preceding silks in the symmetry of the pattern and many ornamental details, but differ in the denser and richer design and in exceedingly fanciful motives. The winged dogs and the hind with a floating mane in fig. 366, the Gothic sailing vessel between palmtrees derived from the lotus flower in fig. 369, the monkeys in fig. 370, wheeling an elephant in a barrow, all testify to the imaginative power of the designers, who although they had the advantage of Chinese prototypes, were by no means lacking in original invention.

Lack of symmetry is the characteristic of the succeeding animal patterns; these designs first appear in the second half of the 14th century and remain in use into the 15th. From now on, the traditional symmetry and the newer unsymmetrical style proceed together, often intermixed. The silver brocade fig. 371, with monkeys, holding out dogs to the panthers above, is unsymmetrical and yet from the same designer as the symmetrical pattern of the monkeys driving an elephant (fig. 370). The normal scheme of the unsymmetrical Lucchese fabrics consists in the unpaired grouping of the animals—a design originating in China—whereby as a rule quadrupeds and birds from different horizontal rows are opposed each other. Fig. 372–382 offer typical examples of this style. In order to fill out the loose and somewhat dispersed construction resulting from those agitated animal patterns, the Lucchese designers developed and enriched the ornamental detail by using floating streamers containing mock Arabian lettering (fig. 370, 371, 376), crowns and conventional clouds (fig. 377, 378), branches, trees and rocks (fig. 379, 380, 382), thus investing the pattern with abundance and support. A favorite way of filling in the empty spaces was by the employment of rays emanating from clouds, stars and even animals. Ample use of such rays was made by one of Lucca’s best designers, whose works are here represented by the hunting pattern on the colored plate VII, by the beautiful brocade with stags sitting on rocks and herons sailing above the clouds (fig. 378) and by the fig. 376 and 379. Realistic tendencies which became perceptible in the evolution of art around 1400, led to a change in the animal patterns; to the hitherto freely floating animal designs a realistic touch was added by indicating turf or earth under them (fig. 379), thus giving them greater stability. From that arose the ponds and rocks and boat motives (fig. 381) which led further to landscapelike patterns so adeptly developed in Venice. On this line lies the beautiful green brocade, with clearly drawn moated castles, Khilins and trees with hunting falcons in the fenced tops (fig. 382). The division of the pattern into stripes by means of gold bands shot through the weave, was a method always employed again for the purpose of stabilizing the unsymmetrical animal designs, and developing them more realistically (fig. 383).

The human figure appeared rarely in the Trecento patterns, at first about 1350 in connection with animals, vines, trees, castles. The human figure stuffs of the 14th century belong altogether to the Lucchese fabrics. The highly fantastic hunting pattern with women catching hares (fig. 384) while dog and leopard coupled together look on, is by the same designer as fig. 366. The lionhunt pattern of fig. 385, is related to the above, and its date is fixed by the costumes of the women on the years between 1450 and 1470. A variant of the specimen fig. 386 with the huntresses, who with their booty over their shoulders are leading the coupled dog and leopard to a fountain—is described in the Inventory of the Prague Cathedral in 1387. The striped hunt and castle pattern on the colored plate VII, a variant of which is preserved in the monastery Lüne at Lüneburg, is the work of the same designer as fig. 378 and 379. The brocade with the queen of love enthroned on two griffins (fig. 387) can not be placed later than 1370 owing to the costuming, and the fabrics representing the Annunciation and the Penitent Magdalene (fig. 388 and 389) are not much later. On the other hand the angel pattern in fig. 390 is a product of the 15th century.

The stylistic characteristics by which the earlier Lucchese Trecento silken fabrics were bound together, disappeared with the more uniform and homogenous textile style developed by the late Gothic art during the 15th century. Therefore it is impossible to say which of the magnificent tissues of the so-called pomegranate patterns should be attributed to Lucca. At that time Lucca was no longer the leading silk center of Europe; shortly after the beginning of the 15th century, Venice must have taken the leadership, as the silk fabrics in Venetian style form in the 15th century equally as great a part of the entire material extant, as did those of Lucca in the Trecento period.

Venetian silk fabrics

It is an easy matter to recognize the common characteristics of style in the succeeding silk textiles ascribed to Venice and to follow these through the further examples of this style which will here be reproduced. The Trecento motives of unpaired birds and quadrupeds were continued in the animal patterns after the 14th century, but the excited movement, the ferocious and threatening gestures of the Lucchese Trecento animals began to disappear, as did other externals which western art had inherited from Chinese silk patterns. The animals now became fully europeanized; in place of the fonghoang, khilin, lungma, dragons and their Lucchese variations now appeared occidental types such as lions, roes, stags, dogs, leopards, unicorns, eagles, hunting falcons, swans and ducks without any Chinese accessories whatever. Only exceptionally do we meet in certain movements reminiscences of Chinese prototypes. The growing naturalism of Gothic art had also done away with the Italian legendary beasts, basilisks and gryphons; for the most part the animal designs are now conformed to the conception of the chase. The drawing of the animal patterns becomes smoother, and successfully endeavours to achieve a nobler form and more beautiful lines; it is possible that the impulse of the early Renaissance is already beginning to make itself felt here. Chinese influence still clings in the lack of symmetry and especially in the diagonal undulating movement of the principal lines. The delicate scrolling vines recede, as the late Gothic shows a preference for trees and gnarled branches. Certain plant forms, such as fruits, palmettes, heart-shaped leaves with smooth or crenate rim, may be traced through nearly all the succeeding illustrations from fig. 391 to 408 as leading motives of the Venetian style.

The black gold brocade fig. 391 may be taken as a starting point, regardless of the chronological sequence, because the design of the boat points unmistakably to Venetian origin: the posture of the hunting falcon on the stern, manipulating a one-sided oar, agrees perfectly with the well known propelling of the Venetian gondola, and the form of the wooden stand for the oar, with two indentations, is a typical peculiarity of Venetian boats, as may be seen in the paintings of Carpaccio, Bellini and Mansueti as well as in the common Venetian barks of the present day. In this brocade may be seen the characteristic forms of the palmettes, pomegranates and the roundly crenated leaves of which now one, now another motive appears in the succeeding illustrations, which also agree with the gondola pattern in the smooth and pleasing drawing of the animals. In these Venetian textiles, the hunting falcons are to be distinguished from the eagles by the round bells which they wear either on the foot or over the tail (fig. 391, 394, 396, 397, 400). The crane pattern fig. 336 is an earlier piece of the same kind, which shows us the Venetian silk style of the late Trecento period in the phase where it still keeps its contact with Chinese prototypes.

About the middle of the 15th century, the one-sided motives alike the fig. 391, 394, 395—398, were symmetrically duplicated as shown in fig. 399—404. This effort to restore the equilibrium to the agitated animal patterns is undoubtedly due to the impulse of the early Renaissance. For simultaneously the palmettes though derived from the Chinese lotus, were again approached to the antique form (fig. 403). At the close of the 15th century, as proven by contemporaneous pictures, the symmetrical and unsymmetrical animal patterns still proceeded side by side, but the former gained the upper hand. The magnificently drawn textile



Fig. 414. Italian silk brocade about 1400. After Dreger. Kgm. Berlin

of fig. 404, with hunting dogs in a fence under a tree, belongs to the end of the 15th century; the pattern is imitated in a German woolen stuff (compare fig. 477), which Zeitblom has painted on his Heerberg altarpiece in 1497. In the brocade fig. 405 Gothic realism has created a landscapelike pattern with a hunting scene; the designs fig. 406–408 resulted from the symmetrical duplication of such motives.

Certain textiles with an Islamic inflection, standing apart from the main current of the Venetian silk style, may

be ascribed to Jacopo Bellini (1400–1464) as designer. Bellini's sketch book in the Louvre contains ten pages of weaving patterns, which he later painted over with a gray color, in order to be able to use the parchment for other drawings. Only one page containing three sketches for silk patterns has remained visible (fig. 409). The sketches were not carried out to a point where they could be executed. They are chiefly familiar motives partly Lucchese, partly Perso-Venetian, here combined in an unusual and not particularly practical manner. For this reason only a few silken stuffs in his style have been discovered. The piece of damask fig. 410 is the nearest approach to his designs, with quite similar animals and the undulating vine motives with blossoms on the inner edge of the fields; the fields containing mock Arabian lettering are also to be found in his sketches. Related to this damask is the brocade fig. 411 with the winged lion of St. Mark, while the pattern handed down in a painting of the school of Cologne (fig. 412), repeats the lotus palmette from the damask fig. 410 and the antiquated circular framing, as well as the scale motive from Bellini's sketches. The ogival pattern fig. 413 is of undoubted Venetian origin and its richly framed fields and running animals may be compared with the right hand pattern of the Bellini sketch in fig. 409. The further development of the Venetian silk weaving art will be followed in the next chapter dealing with the late Gothic period.

Of the less numerous and less important Italian silk fabrics, belonging neither to the Lucchese nor the Venetian groups, I can present here only one example of a very scarce series of Trecento brocades, in which a metallic thread of gilded silver is used, instead of the prevailing membranous gold thread. The crimson brocade in fig. 414, with its design of swallows hunting between oak trees and radiant clouds for butterflies, which they carry to their neet, is one of the most charming creations of the early Gothic naturalism, — perhaps due to Persian influence. Unfortunately it is not known where the metallic threads of gilded silver were first used, which became generally known not before the 15th century. We know practically nothing of the Genoese silk fabrics, though during the Trecento period and beyond, Genoa seems to have been next after Lucca and Venice the most important silk center of Italy.

For a long time the interpretation of the Italian silk patterns has been going a wrong way. Owing to the fact that the silk textiles of the Middle Ages have for the most part been handed down in the shape of ecclesiastical vestments, an attempt has been made to explicate the animal designs as Christian symbols, despite the fact that the contemporaneous descriptions in the Inventories make no mention at all of such an interpretation, nor has this symbolism been used in any other branches of art. When the weavers or designers really wished to create ecclesiastical patterns, they selected the familiar Christian animal symbols, such as the Agnus dei, the unicorn, the pelican, or such generally understood motives as the Annunciation, and figures of angels and saints. It proved also untenable to attribute an Islamic significance to certain patterns, from the moment it became an evident fact that the Trecento silks were of Italian and not Mohammedan workmanship. An unprejudiced opinion must recognize the chase as the dominating idea of the Trecento

animal patterns, hunting being the noblest pleasure of the higher classes. The more that Chinese influence lost its hold at the close of the 14th century, the more frequent and obvious became the allusions to falconry, to hunting with dogs and trained leopards. An example of this is shown in fig. 415 and 416. The chief motives of the first of these are still eagles and lions in the Chinese arrangement, but in the variant, the eagles have disappeared with the exception of a pair of wings, a well known accessory of falconry.

Heraldry furnished another set of secular ideas and devices associated with the silk patterns. The silken stuffs, as early as the Romanesque period, furnished animal designs and their conventional rendering to the designers of armorial devices. In the later medieval period, the emblems and impress of aristocrats and noble houses, as well as the devices of the knightly orders, so many of which were founded at this time, took their motives sometimes from the silk patterns, and they also contributed patterns to the weavers and designers. Examples of patterns which may be regarded as family impress, or which inspired such devices, are to be found in fig. 417 and 418. A silk fabric, whose pattern is formed from a princely *impresa*, is the velvet brocade in fig. 452. But on the whole, the number of silk patterns indicating religious or heraldic significance is comparatively small.

Late Gothic period

Italian silk art of the 15th century was not content with developing the animal designs of the Trecento in an europeanized form, but produced a highly successful new creation in the late Gothic silk style, the manifold expressions of which are comprised in the collective name "Pomegranate Pattern".

This new style displaced the animal designs entirely—after a few transition forms—and raised the now dominating plant ornament to an almost architectonic greatness and power. The development of this style is closely connected with the technical progress that was made in the growth of velvet weaving. Whereas the animal patterns continue to be used in the plain silk fabrics and the membrane-gold brocades until the end of the 15th century, the late Gothic plant patterns are chiefly embodied in the heavier velvet brocades, which achieved their striking magnificence by making use only of genuine metallic threads made of gilded silver lamina. The complicated and sometimes paltry animal patterns were scarcely suitable for velvet weaving, which became the favorite fabric of the age. The necessary sharpness and distinctness of contour of the animal designs could not be executed in the soft pile of the velvet. For this reason, it was only in the beginning of the 15th century—when velvet weaving was still searching for a peculiar style of its own—that animal patterns were executed in many-coloured velvet, but this must have been done very seldom, as only a few pieces displaying animal designs are to be found among the hundreds of velvet textiles of this period. These are shown here on the coloured plate VIII and in the fig. 419 and 420. Notwithstanding the great ability of the velvet weavers, these patterns woven into the soft pile of the velvet, remained indistinct and clumsy in the finer details. The velvet weavers, therefore, soon dispensed with the animal designs so antagonistic to their technic, and confined themselves to developing the plant forms on the large scale appropriate to the relief effects demanded by the velvet fabrics.

The simple and plain velvet fabrics were known in Italy long before the year 1400; in Venice the weavers of velvet were permitted to form their own guild in 1347 owing to the steady growth in this kind of work. The Roman Inventory of 1295 mentions only plain velvets; the innovation of weaving gold or colored designs in velvet texture was not known until after 1400. In 1421 the Venetian velvet weavers were divided into two classes, those who made plain and those who made patterned velvets; in 1452 there were, in fact, five different groups, each one with its own special master's examination, as the apprentices complained that they could no longer take an examination in all the classes but only in one particular kind of velvet weaving. As a many-colored pile-pattern could not be executed by the weft thread, but only by a special double-warp—a difficult technical process—the velvet manufacture soon abandoned the colored pile-patterns, and achieved its results chiefly by the contrast of the relief-like raised pile and the plain ground of satin or gold. It is improbable that velvet weaving came to Italy from the Orient; no evidence of velvet fabrics in the Near East are to be found until the 16th century, and it was not until much later that China learned this technic from Europe.

The collective name of "Pomegranate pattern" which was first used in the 19th century, could strictly only be applied to a part of the late Gothic patterns. There are many vine patterns of this period, for example fig. 438–441, which contain no forms resembling a pomegranate, and in many other patterns the fruit or blossom derived from the lotus flower—which forms the core of the real Pomegranate design—are more like a thistle or an artichoke. The early Inventories call all variants, as they did in the 13th century, pine cones, *pomme de pin*, or simply *pomme*.

It is evident that the pomegranate pattern is derived from the Chinese lotus flower, just as well as the often very similar blossoms in the Persian rug ornamentation of the Safide period and in the Ottoman wall tile

and silk patterns. There is no lack of Italian transition forms of the Trecento period. Starting with the Chinese prototype with its inner palmette and enclosing wreath of leaves (fig. 266—269), the way leads over the Trecento forms fig. 333, 334, 337, 349, further fig. 410, 412 to the fully developed Gothic examples in fig. 423, 444—450. The immediate Italian predecessors were silken stuffs such as are shown in fig. 421 and 422, in which the Chinese scheme of pointed ovals formed of lotus vines is continued; it is only a slight step from the not yet decidedly Gothic pattern of fig. 422 to the Florentine pomegranate damask of fig. 423. The later form of this type is represented by fig. 424. To judge by the reproduction of sumptuous stuffs on the paintings of this period, the pointed oval type forfeited much of its favour during the first half of the 15th century, and it was not until the year 1500 that the Renaissance again brought this clear and symmetrical scheme to the fore and established its popularity during the 16th century.

At the first glance, the most frequent kind of the real pomegranate pattern seems to differ entirely from the pointed oval scheme, but nevertheless, it grew out of a gradual transformation of this plan of pattern. In the new pattern, the flower or fruit formerly placed on the tangent sides of the ovals as a subordinate ornament, now is developed into the chief motive. Fig. 424 shows how this motive was still subordinated according to the earlier arrangement. It swells on the colored velvet fig. 425 and the underlying leaf increases its effect. The decisive step is taken in the velvet shown in fig. 426; the roses underlying the pomegranates at the tangent point of the ovals, have overgrown the pointed oval fields and displaced their central filling. Thereby the pointed oval is divided into an upper and a lower half, each with its own filling motive, and the oval field no longer makes the impression of a unit, but is only perceived as a connecting ogival arcade. In this way the old scheme is destroyed and the intruder becomes the dominating feature. The damask of fig. 427 belongs to this phase, and the velvet of fig. 428 takes us still a step farther away from the pointed oval type: the pomegranates are arranged one vertical under the other, and the remnants of the former ogival net only serve to strengthen the horizontal effect of the rows. Such patterns—chiefly in monochrome velvet with a sunken design—are preserved in many variants (fig. 429 and 430).

Simultaneously with the pomegranate motives, the late Gothic also made use of the parallel undulating vine ornament, originally of Chinese origin (compare fig. 268), but long ago adopted into the Italian silk patterns. This diagonal scheme which was used in very different kinds, begins in the 15th century with a transition group, in which the strong scrolling branches and pomegranates are still joined with the traditional animal designs. Fig. 431 to 434 show how the animals sank from being an essential element of the pattern to a subordinate accessory, and finally vanished. Fig. 435 to 438 display the parallel vine pattern without animals, still woven in the oldfashioned manner as membrane gold brocades; they are easily recognized as Venetian workmanship, when compared with the related forms of the leaves, palmettes and flowers shown in fig. 391—400. The simplifications of these patterns as necessitated by the more difficult velvet technic, are shown in the Venetian velvet tissues in fig. 439—442.

The zenith of textile splendor, superb drawing and technical perfection of the silk weaver's art of the Middle Ages, is achieved in the late Gothic velvet brocades or gold tissues with velvet pattern, whose ornamentation consists of a combination of vines on a large scale and pomegranate motives (fig. 443—450). Never before in the history of silk weaving had so extravagant use been made of gold thread. It forms not only the ground weaving, but also the greater part of the pattern, so that only narrow lines of velvet outline the design (fig. 445). In order that these large quantities of gold should not produce a monotonous effect, certain portions of the tissue were invested with a higher lustre by having the gold threads raised in tiny loops over the surface. Every possibility of the weaving looms was utilized in the production of these splendid fabrics, moderation being shown only in the coloring. The effect was merely based upon the contrast between the rich tone of the velvet and the gold designs. In the rule only one color is combined with the gold. In the earliest pieces dating from about 1430, velvet and gold are evenly balanced (fig. 443); as this style grew mature, the velvet formed the backbone of the pattern by appearing as an undulating or winded ascending stem, finally expanding into the rose motive underlying the pomegranate design (fig. 444). As a rule, golden branches intersect the chief velvet stem, from which are sprouting the filling leaves, buds, blossoms and fruits (fig. 444, 445, 450). Most of these patterns are one-sided; but very early, for example, on the paintings of Petrus Cristus, we find the symmetrical pattern produced by using the one-sided motives in mirror duplication (fig. 446, 448). The scale of the patterns has been so increased that the rapport generally occupies the entire width of the textile, and sometimes reaches a height of two meters. The largest and most sumptuous example is the chasuble in Brandenburg fig. 447. This style of velvet brocade appears still in the formative process on Jan van Eyck's paintings of the third decade of the late Gothic century and this preliminary phase is represented by the fig. 443 and 448. Pisanello's design in fig. 445 proves that this type was ripe before 1450. Fig. 450 is characteristic of the changes that took place through the Renaissance; the Gothic branch accessories have been removed from the main stem, ascending now in regular semicircular



Plate VIII. Brocaded velvet. Kunstgewerbe-Museum Düsseldorf.

undulations, and by shifting the pattern the half of the rapport and uniting two widths of the fabric, we again have reached the pointed oval scheme so popular during the Renaissance. The entire type had its origin in Venice, and later when adopted into the silk patterns of the early Renaissance, was especially cultivated in Florence.

A parallel type of late Gothic tissues with central patterns is shown in fig. 451–452, of which the velvet brocade with doves and the inscription “A bon droit”, the family motto of the Duchess of Milan, Bona di Savoia, may safely be attributed to Milan. The textiles in fig. 453 and 454 are technically related.

Early Renaissance Florentine Textiles of the 15th Century

The Renaissance asserted itself not only by restoring symmetry to the Gothic patterns after 1450, but more directly by producing its own patterns without any Gothic inflection; but on the whole, the Renaissance stuffs signify only a local and limited tendency, and are to be seen more in paintings of this age than in original textiles. Among the pictures of Crivelli, a painter who rivalled the Netherland artists in his absolutely faithful reproduction of figured tissues, are to be found numerous examples of silk textiles from the years 1468–1493, the patterns of which are chiefly composed of Renaissance vines and acanthus leaves (fig. 455 and 456). In a line with these is a Renaissance silk fabric bearing the devices of the Strozzi and Medici families, of which repeated use was made by Ghirlandajo around 1490 (fig. 458). To the pattern in fig. 455, often painted by Crivelli, with its linear drawing and its cross-hatched background, corresponds the Renaissance brocade of fig. 457, with palmettes encircled by wreaths. Fabrics woven in stripes displaying biblical designs, were widely circulated; the majority of these were cut up into trimmings for ecclesiastical vestments (fig. 459–464), and may be considered as the successors of the Trecento stuffs of the kind shown in fig. 388 and 389. These fabrics are two-colored and woven in gold or yellow on a red satin ground; the purely Florentine style of the drawing is shown clearly enough by the Florentine woodcut from the year 1493 in fig. 460. The nobly-drawn pattern of fig. 463 is woven in gold and velvet, and the silken stuff of fig. 464 leads over to the 16th century.

From Florence also comes the work of a weaver who produced, to order, single or unique pieces with a matched design, made of a heavy and rich gold tissue with velvet pattern. In the documents about the ecclesiastical vestments with embroidered paraments after Antonio Pollajuolo, which were made before 1479 of gold brocade especially for the Cathedral in Florence, the name of the weaver is given as Francesco Malochi. Each one of these vestments was made of an unseamed piece and therefore had a matched design. Nothing remains of these magnificent garments but the Pollajuolo embroideries, but it is probable that Malochi was also the weaver of the following pieces. The most important of these is the *Antependium* presented by Sixtus IV. in 1475 to the Church of Saint Francis of Assisi (fig. 465 and 466), the pattern of which has rightly been ascribed to Antonio Pollajuolo. The pattern is gold loops — *riccio sopra riccio* — on a plain gold ground, with the contour outlined by narrow velvet lines, corresponding to the reports we have of the vestments which have vanished from the Florentine Cathedral. The same technic is displayed on the *Antependium* belonging to Cardinal Pedro Gonzales de Mendoza, who died in 1495, which also has a matched design (fig. 467), and in the gold brocade (fig. 468) made for the king Mathias Corvinus of Hungary (1458–1490), equally designed in the style of Pollajuolo, and finally, an *Antependium* of gold brocade in the church of Santa Maria del Monte near Varese, which displays the coat of arms of Duke Lodovico Sforza of Milan. The ornaments of the Pollajuolo altarpieces and of the Corvinus textile, especially the naturalistic fruits, are repeated in the early Renaissance Florentine tissues fig. 469–472, of which the first and the last display again the cross-hatching of the Crivelli patterns. With these textiles which comprise some of the most perfect creations of the late medieval silk art, Florence, at least since 1470, reached a leading place also in this particular field, worthy of the town which gave birth to the Renaissance.

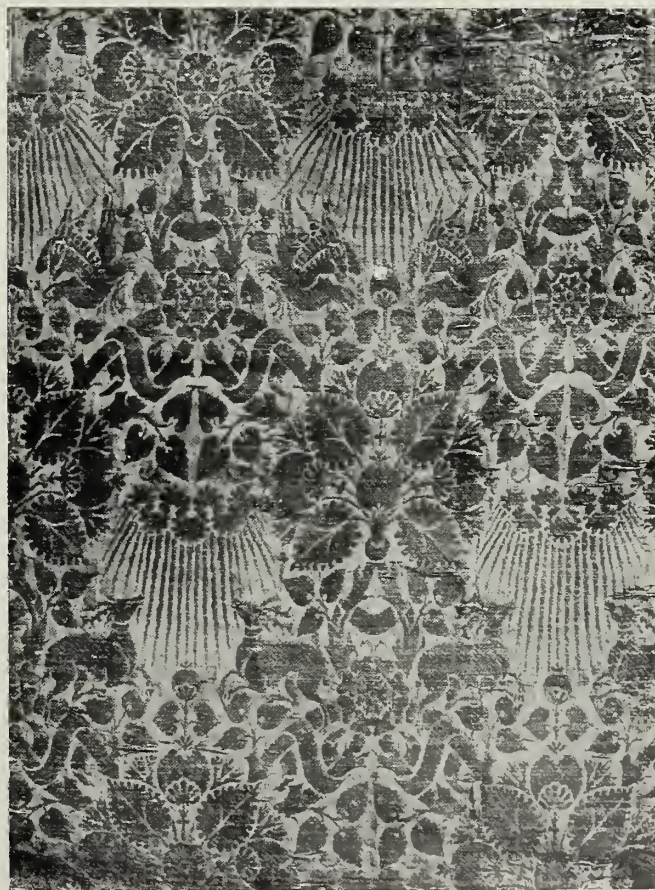


Fig. 476. Piece of Venetian Brocade. Second half 15th century

Even after the disappearance of the romanesque half-silk fabrics from Ratisbon, the influence of the Italian silks remained still effective in Germany. Fig. 473 represents a not very numerous group of coarser imitations of the Lucchese diasper textiles of the 14th century (compare fig. 220); the characteristic of the kind is a blue linen warp thread. More frequent are half-silk fabrics with white warp thread and silk woof, represented by fig. 474 and 475; they are of North-German origin, and a number of vestments made of such stuff are preserved in the Museum at Brunswick. The patterns hold to Venetian originals of the 15th century, as shown by a comparison with fig. 476. That the Venetian silk patterns were also imitated in German woolen stuffs, is proven by fig. 477, the original of which is to be found on the silken fabric of fig. 404.

IV. MAIN CURRENTS IN SILK - WEAVING FROM 1500 to 1800

The heroic age of the strongest artistic efforts in silk weaving ended with the Gothic period. The later successes lay more in the field of industrial expansion, at least, until Lyons took the lead and put new life into pattern designing by the cultivation of naturalism, a finer coloring and new effects in texture. During the Middle Ages, Italian silk-weaving had received by Oriental influences the fructifying aid, which the tectonic art of the Occident could not offer. These old connections, spanning the antique world, were now disbanded; the Renaissance completed what the late Gothic had begun, namely, the turning away from the Orient, whose help and model Italy no longer believed to want. It is a significant fact that the Venetian Senate in 1490 issued a decree forbidding the importation of Oriental silken stuffs, the reason given for this being the superiority of the Venetian native silk fabrics. From now on, the silk-weaving art of Italy was independent; but this self-contentedness resulted in a certain monotony, which was increased by the elimination of animal patterns. After forming the core of the silk patterns since the antique period, the animal designs were now dispensed with, excepting inconsiderable remnants of heraldic devices.

A. Italian and Spanish Textiles of the Renaissance and the Baroque Style

Italy remained uncontested the leading silk country of Europe during the 16th century. Sericulture grew and flourished, and the weaving art, now in possession of native raw materials extended itself to a great number of smaller towns. But the ancient centers did not lose their prestige as the homes of artistic production; Venice, Florence, Milan, Genoa, Lucca and Bologna were always again mentioned as the home of the gold brocades, velvets, damask and other costly weaves. Lucca, it is true, soon began to lose her hold as a silk center, and from 1585—1645 no less than eighty-eight silk firms went to ruin, a state of affairs by which Florence profitted. The Spanish silk art remained still in full flower in the 16th century, until the Moriscos were driven out by Philip III. and thus the country deprived of the services of this excellent stock of workmen. But in any case, Spain exerted but little influence upon the development of silk style, having followed mostly the Italian models after the reception of the Renaissance. The silk weaver's art of France reached as far back as 1470 in Lyons and Tours, and this industry had never suffered for lack of privileges. Still it made but slow progress against Italian competition. It was not until the reign of Louis XIV. that the impetus given to French art in general, reacted upon that of silk-weaving in particular; during the late baroque period France arrived first superiority and took the leadership.

The Transition Forms of the Pomegranate Pattern

The victory achieved by the Renaissance did not find expression in the silk-weaving art, as it did in architecture, by creating a new language of forms, but rather by a gradual change of the patterns already existing. The adaptation of the pomegranate pattern to the new taste took place in the first half of the 16th century, a transformation with a decided preference for the symmetrical pointed oval scheme, because of its clear division of the surfaces. The velvet in fig. 478 continues the Gothic motive of the branches, but here, the pomegranate motive has been changed into an acanthus palmette. A most successful innovation appears in fig. 479—481; the flower-encircled pomegranate motive (compare fig. 423, 428, 445, 450) is developed into a flower vase, which can be followed in hundreds of variations through the silk patterns of the late Renaissance and the Baroque. To the Florentine specimens fig. 480 and 481 belongs also the colored plate IX. In Venice, velvet and damask weaves, displaying the pomegranate pattern on a large scale, were made throughout the 16th century, a conservative tendency being altogether characteristic for the Venetian silk industry (fig. 482). Still more conservative was the Spanish silk style. The most favored product was a kind of gold





brocades with very large pomegranate patterns, the heart of which is surrounded by Gothic leaves or arabesques (fig 483 and 484). These widely known Spanish gold brocades of the Renaissance period can be followed on paintings far into the 17th century. Technically, they are related to the Florentine gold stuffs, as they also make use of thin gilded silver wire. The richly colored silken stuffs of Granada (compare fig. 317 and 318), are continued in similarly colored Renaissance and Baroque tissues, the patterns of which often display a strong inflection of Ottoman flowers (fig. 486).

Floral scroll Patterns

In the late Renaissance a new type of floral scroll pattern grew out of the traditions of the pomegranate scheme, but the development of this pattern was not uniform. A line of demarcation was drawn towards the end of the 16th century between silken cloth for costume purposes and wall textiles or hangings. The stiffer and more tight-fitting the costumes became under the influence of the Spanish fashion, the less suitable were large patterns, which wanted a large space to produce their effect. As a result the strict division of the surface by means of the pointed oval scheme, gave way to a lighter and more flexible design of vines and floral scrolls (fig. 485). On the other side, the increasing use of silken stuffs for wall hangings procured the floral pattern an opportunity for development on a large scale. The pilaster-like application of silk hangings—chiefly made of two-colored velvet or monochrome damask weaves—led to the emphasis being laid upon the ascending character of the vine pattern, and to greatly increasing dimensions, until the Rapport again filled the entire width of the textile. The manufacture of silk hangings was flourishing during the entire 17th century, but the baroque style, sterile in the field of ornamental invention, provided the silk-weaving art with but few fruitful and new ideas. The details of the pilaster-formed floral patterns grew richer and more sumptuous, but at the same time, they became more bombastic and turgid (fig. 487). The feeling for purely plane conventionalized designs began to disappear; the Renaissance forms turned into more mellow and more naturalistic shapes, among which tulips, sun-flowers and palm fronds may be recognized. The increasing size of the floral motives necessitated a richer inner drawing as a filling. Under the influences of Ottoman prototypes, this led to the larger leaves and flowers containing their own pattern composed of small floral sprays (fig. 488). Whereas France excelled during the eighteenth century in producing the most refined loom effects in texture, Italy, whose silk art was burdened by a glorious past, remained bound to her technical traditions. Her weavers seemed not to be able to get away from the damasks and customary velvet textures with pile patterns on a plain ground, and the



Fig. 486. Spanish Renaissance silk with Osmanic flower pattern. South Kensington Museum



Fig. 487. Baroque velvet brocade.
Italy about 1700, Kgm. Berlin

consequence was that Italy was out-stripped in the field of dress textiles by the French, who were ever more facile in following every change of fashion. The Italians of course did not stick upon the baroque patterns of the wall textiles, but when they adopted the lighter forms of the Regency (fig. 489), of Louis XV. (fig. 490) and Louis XVI. (fig. 491), their inclination of simplifying, supported by their less advanced technic, could always be discerned.

As a rule the dimensions of the patterns shrink so much in the dress fabrics, that they conform to the more tight-fitting fashions of costume. For this reason, small designs predominated during the first half of the 17th century. Not until the silken stuffs were billowed out into broad surfaces over the crinolines, did the patterns begin again to increase in size and freedom. At the beginning of the 17th century, the diminution of the patterns went hand in hand with the decomposition of the hitherto coherent floral designs into single elements, forming looser dispersed patterns. These new powdered patterns are either symmetrical or one-sided as dictated by the corresponding coherent prototype. The normal type of the one-sided patterns consisted of little branches with leaves and blossoms, arranged in rows and turning alternately to the right and the left (fig. 492 and 493).

The number of such small-patterned stuffs of the 17th century is legion, and they are most effective in the velvet texture, where the design appears in cut pile with uncut contour on a smooth ground, often shot through with metal threads. Their chief charm lies in the beauty and originality of the coloring, which though rarely ever combining more than three different colors, succeeded in producing a multitude of new nuances and hitherto unknown combinations. A comparison of the powdered pattern of the 17th century with still coherent vine patterns, such as those shown in fig. 494 and 495, easily proves that the former originated through the breaking up of continuous floral stems. The one-sided diagonal vine patterns had entirely disappeared during the Renaissance and were not brought up until the Baroque. Once restored, they remained alive in European silk art until again eliminated by the classicism of the first Empire. The Spanish Baroque, in particular, surrendered unreservedly to the unsymmetrical style, and created in extremely sumptuous brocades the most fantastic and boldly drawn patterns of the diagonal type. Examples of these are shown in fig. 496 and 497.

B. The French Silk Style of the 17th and 18th Centuries

During the course of the 17th and 18th centuries, silk weaving had become gradually a widely disseminated art. Not much of noteworthy value for art-history resulted from the efforts made during the 16th century to introduce the highly coveted industry into Germany, Switzerland and the Netherlands. But in the 17th century, it was France, who by the revocation of the Edict of Nantes in 1685, provided the adjoining countries with trained designers and weavers. Great numbers of silk workers left France with the exiled Protestants, and England, Switzerland and Holland were the countries to profit most by this event. In Germany also, silk factories were established in Saxony and along the Rhine, in Hamburg and in southern Germany, but the majority of them proved to be short-lived enterprises. Neither were the large and at times flourishing silk factories in Berlin and Vienna able to maintain themselves for the length of time. At any rate, the non-French products had only a secondary significance in the stylistic development of the silk fabrics,

as they strove not to create a national style, but held as closely as possible to the French models. France was the source of all the most important innovations in silk art during the 18th century, and from France



alone proceeded the main currents of artistic silk weaving. In addition to the ancient silk centers, Lyons and Tours, there were silk manufactories in Orleans, Lille, Alençon, Paris, Toulouse, Fontainebleau, which were supplied with designers from Paris by the French government.

It was a long time before the French silk weaving industry succeeded in producing its own individual style. Until the last quarter of the 17th century it is difficult to discriminate between the French and the Italian products. For instance, the velvet fabrics in fig. 498—501 are technically exactly like the Italian silks, and only some details of design, as the French crown above the lilies, mark them as French products. Not until 1665, when Colbert turned his powerful providence also in behalf of the silk industry, was a change noticeable in this respect. Whereas, in the French Crown Inventories prior to 1665 by far the larger part of the entries consisted of brocades from Venice, Milan and Florence, the Lyons products took the lead after 1667, and only few years later Italy was entirely eliminated. The entire consumption of precious silk textiles of the royal court of France was covered by the industry of Lyons, which since 1679 shared this trade with the Charlier silk works in Paris. Italy was surpassed by France at the beginning of the 17th century; the national organization of art had resulted in a French silk style of the late Baroque, which seems almost entirely disengaged from the traditions of the past. Though suggestions of the pointed oval scheme, the pomegranate motive and diagonal vines may still be detected in fig. 502 to 505, they are overwhelmed in a wealth of new details. The contrast between background and pattern disappears now under the exuberant wealth of densely compressed ornaments, fantastically conventional plant forms, to which the lace ornament is added as a new element. By imitating the ornamental nets of the linen laces and using these as fillings for the fruit and leaf designs (fig. 504), the designers produced plant ornaments of an intentionally unnatural style, hitherto unknown in the silk art. And this conventionalizing of the patterns to the utmost degree, was the immediate predecessor of the extreme naturalism of the Rococo. These late baroque patterns, used indiscriminately for costumes, interior decoration and ecclesiastical vestments and executed on a large scale, brought about a change also in the texture of the silks, in so far as they restrained the velvet weaving, which was not capable of reproduce the small and smallest ornamental details. The texture of the smooth brocades became more and more ingenious, also in the application of metal threads, which were woven into the cloth smooth or crisp as "*or ciselé*". Costume illustrations of the 18th century show that this style beginning around 1700 flourished for nearly four decades until the entrance of the Rococo period.

The fully mature Rococo style, as it appeared about 1750, is fundamentally different from its predecessor, although it adopted the lace band patterns from the baroque. The Rococo style first did away with the non-vegetable designs, the vases, fans, excepted the ribbons; then with the flowers, leaves and fruits filled with lace ornaments. The background and the design again begin to stand out clearly. As the Rococo carefully avoided all appearance



Fig. 488. Late Baroque Lampas. After 1700



Fig. 515. Louis XVI. Wall silk with plastic motives
France about 1780. Kgm. Berlin

512). The costume worn by the men was the means of bringing about an aftermath of the before somewhat neglected velvet weaving. The velvet patterns of the dress stuffs are small and unimposing, it is true, but

of symmetry, it is easy to understand why the one-sided pattern, consisting of diagonal or vertical undulating ribbons, sprays and bunches of flowers, formed the dominating type of the rococo silk patterns for several decades. At the beginning the ribbons were whirling and fluttering, with tremendous undulations (colored plate X), but later they moved in more sedate curves, which gradually led over into the straightness of the Louis XVI. patterns (compare fig. 511 and 512). The naturalistic drawing of the flowers was at its culmination in the rococo silks since the middle of the 18th century. The art of weaving bunches of flowers not only naturalistically, but investing them with the illusion of a plastic corporeal quality, and coloring them in a richness approaching to nature, that was the most trenchant and important innovation of the rococo silk art. This presupposed an enormous technical development and the abundant use of the brocading texture, by which parts of the colored weft threads are not shut through the entire width of the textile, but only through certain spots according to the pattern. Only in this way could the rich coloring of a really naturalistic flower pattern be achieved in the weaving. There was but little space left for metal threads, and it is very significant that the richest of all wall textiles which Philippe de Lasalle made for Fontainebleau and the Trianon, for Katharina II. and many courts, are woven entirely without the use of gold or silver threads. The work of this painter of the weaving loom (1723–1803) who as an associate of the silk firm of Pernon in Lyons, enjoyed a wide-spread reputation, signifies not only the highest artistic elevation of the plastic style, but of modern silk-weaving in general (fig. 506–508). Rococo weavers again revived landscape-like patterns with figures as accessories, in which Chinese motives predominated (fig. 509–510); the younger Jean Revel in Lyons was renown as the leading pattern designer of that kind.

While the transition from the Rococo to Louis XVI. was owing to the co-operation of Lasalle unquestionably a glorious time of European silk art, the following period of classicism can scarcely be regarded as an artistic raising, least of all in its most pretentious works, the silken wall hangings and furniture textiles. In addition to the wreaths of flowers, the hanging garlands and acanthus vines, we find antique vases and altars, bows and quivers, torches, cornucopias and billing doves, medaillons with amorettes—in short, the entire ornamental stock of classicistic symbolism, accurately repeating the painted or carved wall panelings of wood, plaster or bronze, found in the interior decorations of this period (fig. 515). For the first time in the course of a thousand years of development, the silk patterns were unconditionally subject to architecture, and renounced their own independent surface style. That is the reverse side of the realistic ornamentation, which at its first appearance in the Rococo period had caused a remarkable progress. The sentimental love emblems, pastoral requisites and the like, did of course not come in question for the dress textiles; and here at least, the textile character of the patterns was maintained, even into the classicistic period. The most popular type bequeathed by the dying Rococo, was the striped pattern, in which the surface is divided by straight vertical bands, instead of the undulating rococo ribands (fig. 511 and

exceedingly rich in variety, still continuing the old motive of branches and blossoms inclining to the right and the left (fig. 513 and 514). Added to the light effects produced by the cut and uncut pile of the velvet and by the sunken satin designs, is a very delicate and choice coloring, which is one of the chief merits of these fabrics, and made them equal, if not superior to the small patterned velvets of the 17th century.

The French revolution nearly destroyed the French silk weaving industry, already threatened with the competition of the printed cotton wall hangings. It was Napoleon who rescued the Lyons silk industry from the misery of complete inactivity, by the appropriation of large sums of fiscal funds. The official interior decoration of the First Empire permitted only velvet and silken tissues from Lyons for the salons as well as for the court costumes. The millions of francs worth of orders for the decoration of the imperial chateaus, was profitable solely to Lyons, and in a short time the town had regained her position as the leading silk center of Europe, which she has maintained to the present day. The invention of the Jacquard weaving loom contributed materially to the rise, without interfering with the artistic development. We are thoroughly informed about the products of the Lyons looms at that time, as a large part of the interior decoration tissues from the imperial chateaus has been preserved in the Mobilier National and published by Dumonthier.

The great wealth of ornaments displayed by these silks proves that the silk style of the Empire is better than its reputation. A certain hardness of drawing and coldness in the coloring is not to be denied; but in contrast to the silks of the late Louis XVI. period, which permitted the fashionable patterns of the wall hangings to deviate into the plastic panneau style, the designers of the Empire, with J. E. Bony at the head († 1825), succeeded in restoring to a place of honor the repeating pattern of a pure textile character (fig. 516).

The classicistic style outlived the First Empire and very creditable work was produced, especially in Berlin, up to the middle of the 19th century. When this style, like the succeeding naturalism, became exhausted, there followed corresponding to other branches of industrial art, a period of adaptation of historical forms, which, however, did not last long. At this time chief stress was laid upon the production of cheaper stuffs in largest quantities, made possible by perfecting of the mechanical resources. On this way art has been naturally neglected.

C. Oriental Silk Fabrics after 1500

The century of the Renaissance signified a fresh impetus and new formation also for the Islamic art of the Orient. National contrasts became more conspicuous after the unifying element of the Arabs had finished its role in art history. The west-Saracenic art was barely kept alive in Morocco, remote from world trade, in a country which still maintained its mediæval status. On the other hand, new forces were at work in the two great states of modern east-Mohammedan world. After centuries of subjection to foreign powers, Persia had again been raised by the Safides to an independent national state, as a result of which the Iranian art underwent a sort of Renaissance, as evidenced by the magnificent rugs and silk fabrics of this period. The Ottomans united the entire Near East from the Black Sea, over Asia Minor and Syria, as far as Egypt, into a great empire. This realm was by no means a national unit, but it is certain that the new style of the Ottoman orient is bound up with the borders of Turkey, and is contemporaneous with the rise of this country to the position of a great power. Only in these two regions—Persia and Turkey—was the oriental silk art of modern times successfully carried on.

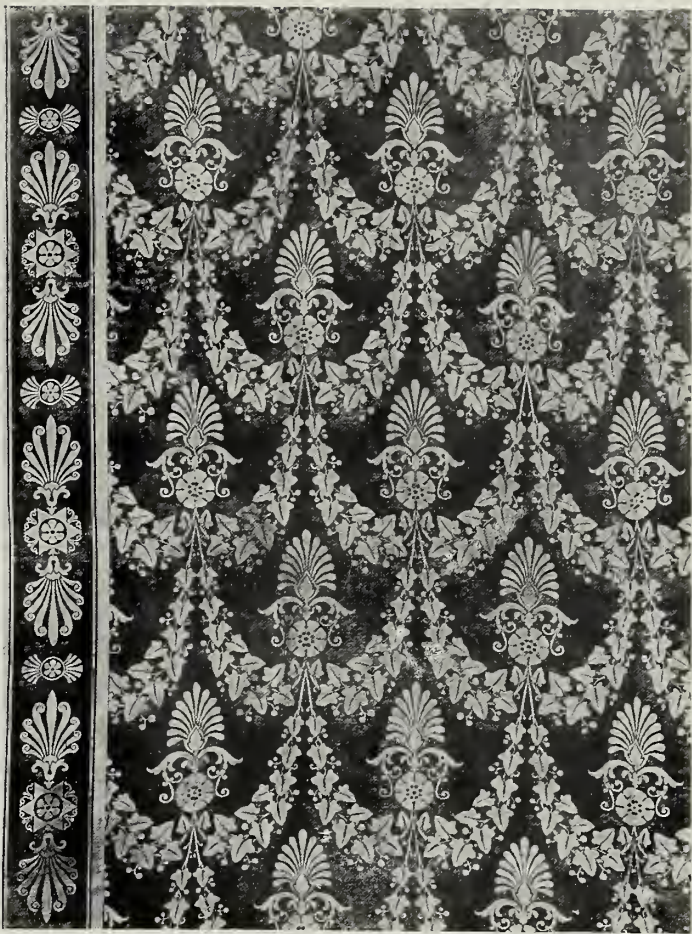


Fig. 516. Wall hanging for Fontainebleau, from Grand frères in Lyons, about 1810. After Dumonthier

The Ottoman Silks

Turkish designers around 1500 depended so greatly upon Venetian prototypes of the late Gothic and the transition style, that the majority of their velvet brocades have been taken for Venetian products, made especially for the oriental market. The two examples shown in fig. 517 and 518 prove the contrary. The Turkish velvet in fig. 517, it is true, has a strong inflection of the Italian pomegranate motive; but the manner in which the pomegranate motive has been transformed, half a tulip and half a carnation, and also the distortion of the Gothic leaves and the misconception of the crown—all betray the hand of an Oriental designer who was making use of unfamiliar forms. Greater progress has been made in the orientalizing of the pointed oval pattern in fig. 518, where the pomegranate has been replaced by tulips and carnations. The Turkish velvets may also be recognized by their texture, as they do not combine cut and uncut velvet, as is the case in Italy, but hold only to the former. The pointed oval framing motives disappear during the further course of the 16th century, and there remained as a rule the central designs derived from the pomegranate motive, distributed loosely over the surface. Tulips and carnations are the motives most frequently met with; the first of these, as shown in fig. 517 is derived from the lower part of the pomegranate motive, and the carnation by the outgrowing of the little bunch crowning the top (fig. 519). The carnations, tulips and leaves were frequently drawn on so large a scale, that they in turn became the background for filling-in motives of blossoms and sprays, especially of roses and hyacinths. It was with these conventionalized flower patterns that Turkey succeeded in creating towards 1550 her own silk style and an ornament of the greatest clarity, which belongs to the great achievements of the silk weaving art throughout its history. As these velvet and brocade fabrics were often intended for hangings, cushion and divan covers, they were woven also in matching patterns and borders (fig. 521 and 522).

Persia

The Iranian weavers never succeeded in achieving the power and the monumental greatness of the Ottoman style, neither did they strive to do so. The merits of the Persian silks lay in a richer and more refined drawing, and in a more perfected texture; the velvet weaving, in particular, was masterly handled with vari-colored patterning, pile in pile, that is to say, produced only by the warp threads. The predominating pattern of the Persian brocades during the 16th century and later, were floral stems with lotus blossoms, rosettes and notched leaves, quite similar to those occurring on the contemporaneous Persian rugs. An example of the symmetrical arrangement is given in fig. 523. This velvet brocade, as well as the figured pattern in fig. 525, was presented to Duke Frederic of Holstein in 1639 by a Persian legation. From the beginning of the reign of Shah Abbas the Great (1587–1629), the symmetrical vine arrangements gradually yielded to the one-sided undulating parallel vines, which soon were broken up into powdered patterns, as was the case at the same time in Italy. Despite the interruption of the stems, the original coherent undulating line is still to be felt in fig. 524. The single particles are developed into independent floral shrubs. The Persian designing of flowers became gradually more naturalistic, drawn as growing tulips, narcissi, hyacinths, and lilies, corresponding to a similar evolution in Europe, and yet quite independent of the French naturalism in flower patterns. Whereas the shrubs of the velvet fabric in fig. 524 still bear lotus flowers, the blossoms in fig. 525 are formed like iris. But notwithstanding this tendency towards naturalism, the floral patterns of the Persians remained always conventional and they never reached the plastic illusion of the Lyons style.

The court manufactories of the Safides which achieved an almost picture-like effect in their hunting and animal rugs, have also cultivated a similar tendency in silk weaving. A large number of Persian figure silks have been preserved from the 17th century, the chief pieces of which were sent by a legation as gifts to Denmark and Venice. They are so woven that the figures and the flowering shrubs are raised from the smooth gold ground, in vari-colored velvet pile of an astonishing clear inner drawing (fig. 525); or they are smooth silk brocades. In the case of the velvet tissues, occur usually only single figures of women dressed in the costumes of the time, because of the technical difficulties of velvet weaving; the smooth silken stuffs, on the other hand, go much further, and display as repeating patterns narrative or epic pictures, taken from the poetry and legendary lore of the Iranians (fig. 526). Christian designs, such as the Annunciation, the Virgin Mary, and the Lion of St. Mark's were also woven, intended as presents for Venice; a piece of gold brocade showing a picture of the Virgin Mary from 1603, is preserved in the Correr Museum. These velvet brocades, displaying human figures, evidently came from the same royal workrooms of the Safides, which produced the silken rugs with hunting patterns.

The Renaissance of the new Persian art did not outlive the reign of the Safides; exhaustion and stagnation of art and culture began under the Kadshar dynasty, and silk weaving as an art died out in its ancient mother-country even sooner than it did in Europe.



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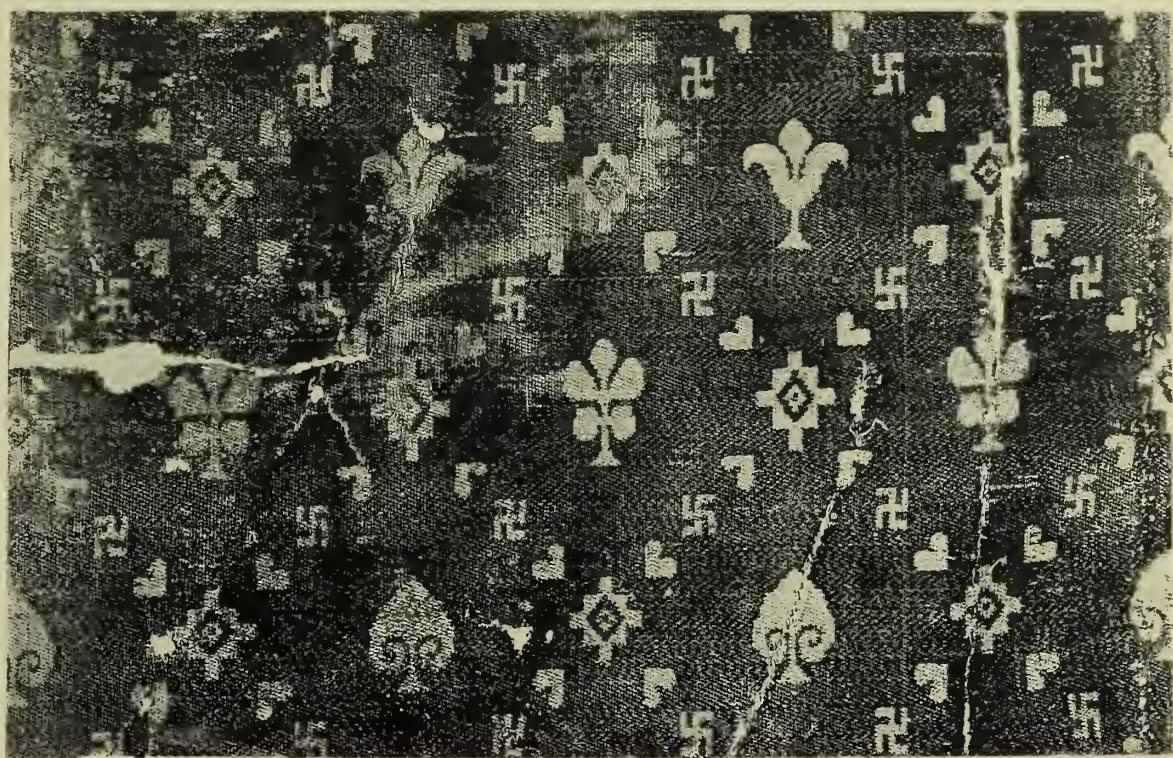
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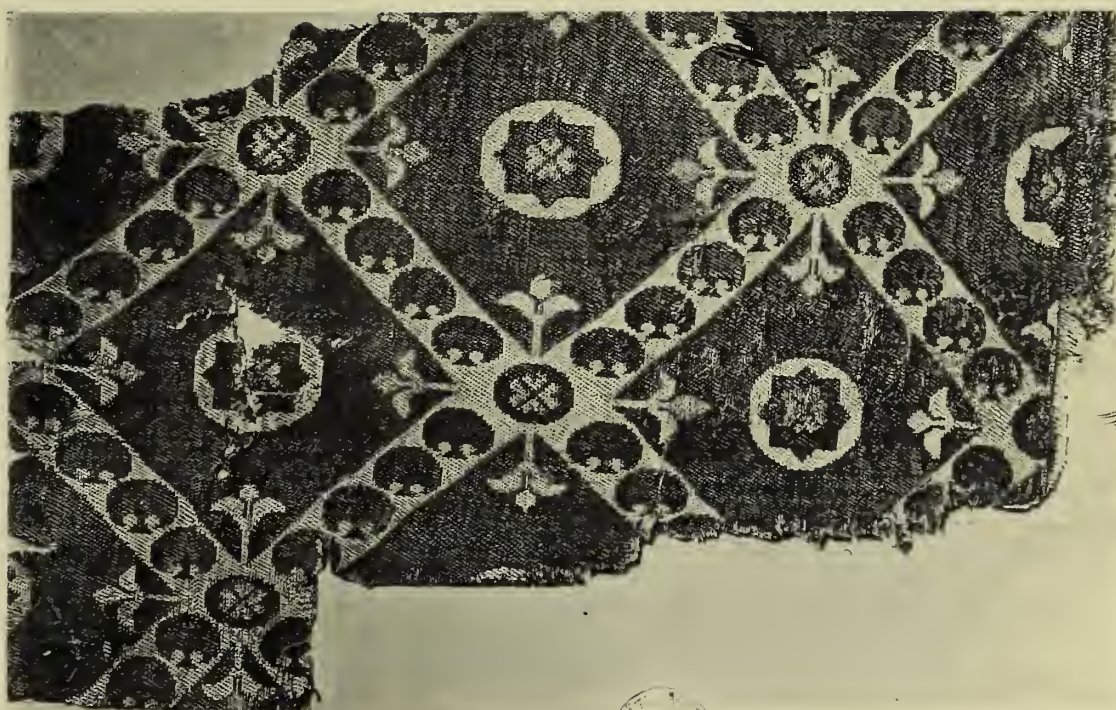
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Fig. 1. Tapestry garment with chariot and winged horses, François vase. — Fig. 2. Kelmlike Thracian mantle, tapestry, 5th century — Fig. 3 and 4. Pattern of woven stuff, Attic vase painting 6th century. — Fig. 5 and 6. Colored Asiatic costume as shown in Greek vase painting. — Fig. 7 and 8. Scattered and lozenge Greek patterns, woven, vase painting 5th—4th centuries.

LATE GREEK SILKS 4th—6th CENTURIES A. D.



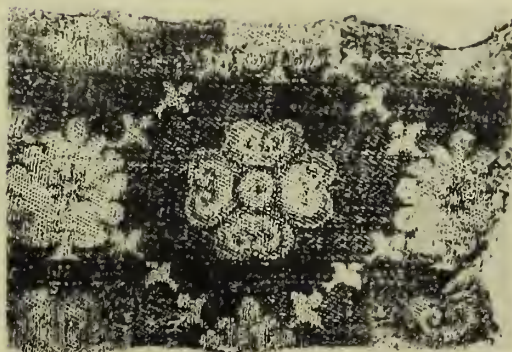
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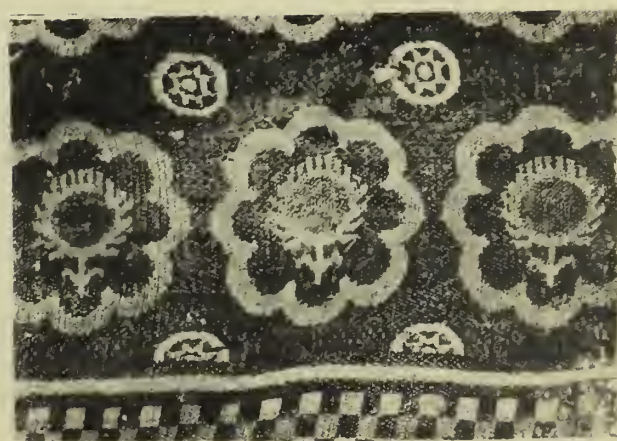


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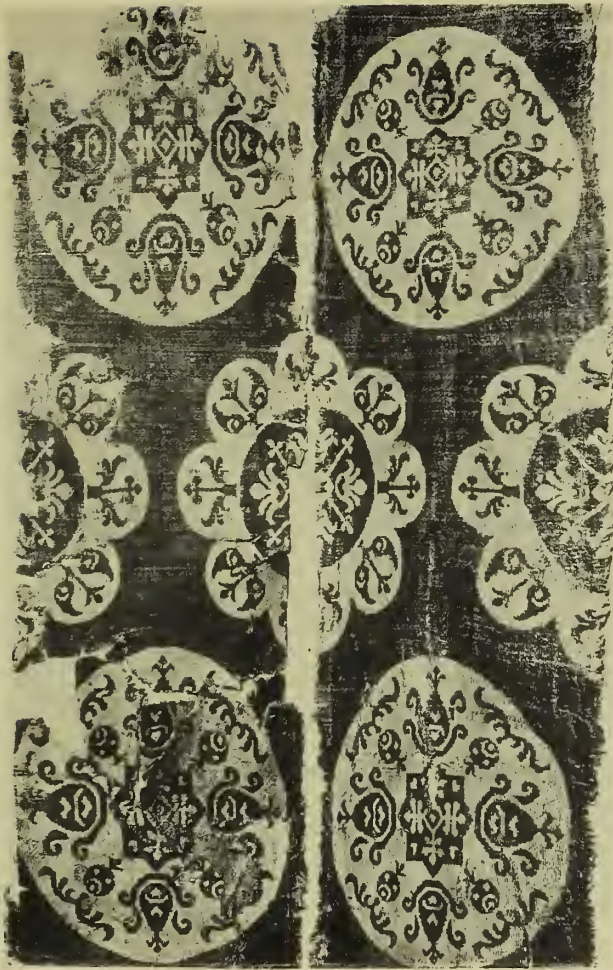
Phot. J. Doucet



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Phot. J. Doucet

Fig. 9 and 10. Silk fabrics from Antioch with open lozenge pattern. Kunstgewerbe-Museum Berlin.
Fig. 11. Antioch silk with closed lozenge pattern. Kunstgewerbe-Museum Berlin.
Fig. 12 and 13. Pieces of late Greek silks in Sens, Phot. J. Doucet.



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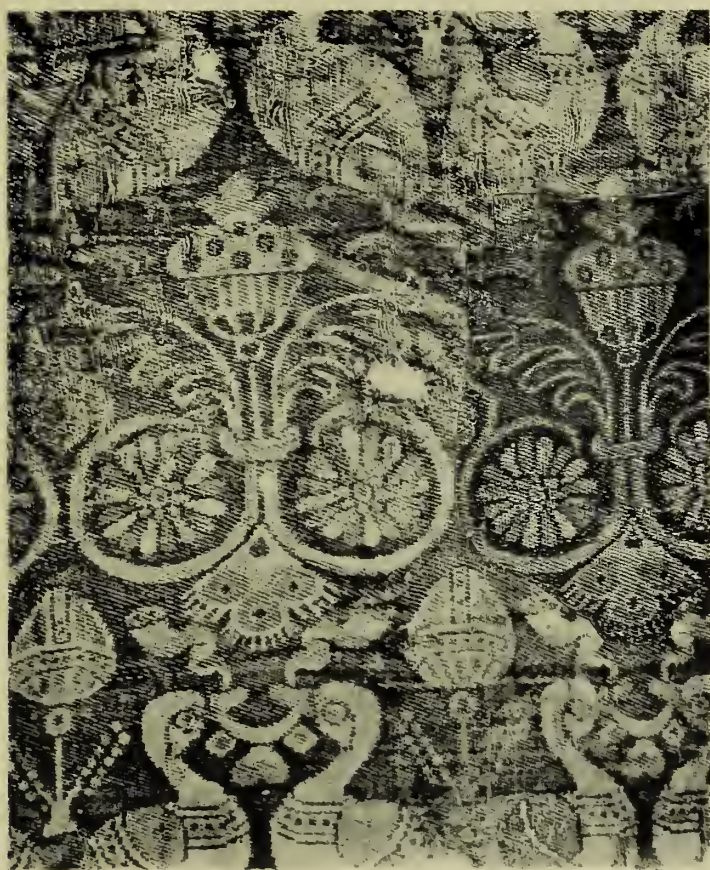


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Fig. 14. Piece of Antinoë silk, palmette pattern. Kunstgewerbe-Museum Berlin. — Fig. 15. Vine pattern with ducks; Lyons. — Fig. 16. Pattern of busts, lions, dolphins. Lyons.



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Phot. J. Doucet.



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Fig. 17. Piece of Antinoë silk with ducks in Sens, Phot. J. Doucet — Fig. 18. Piece of Antinoë silk with peacocks in Aix-la-Chapelle. — Fig. 19 and 20. Antinoë tissues with Greco-Egyptian patterns. Kunstgewerbe-Museum Berlin.

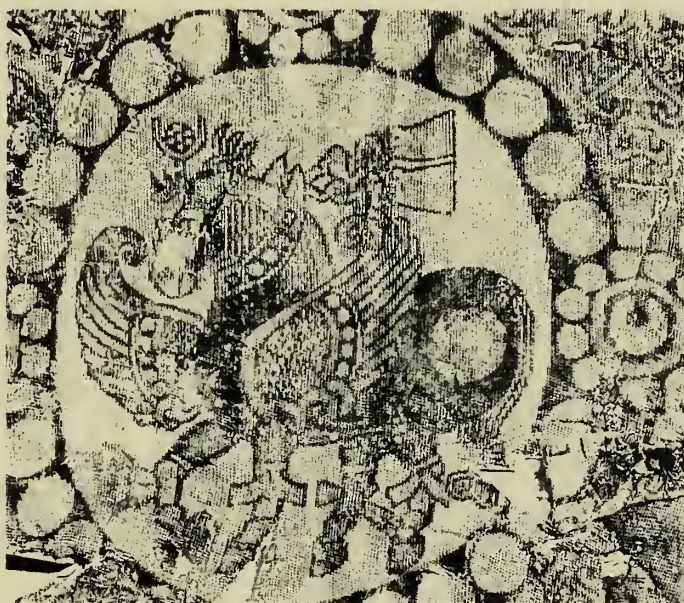


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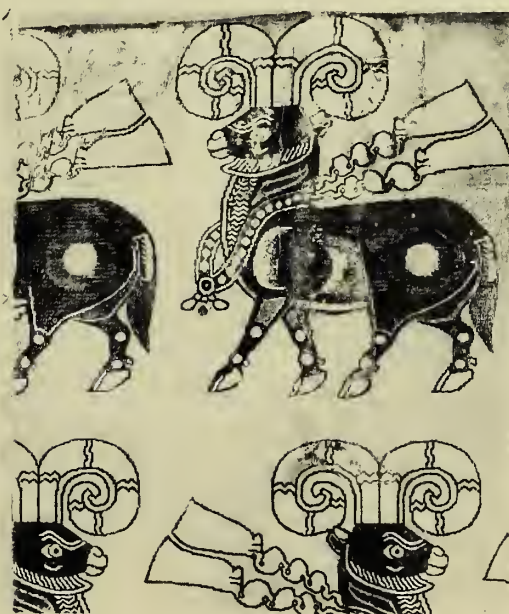
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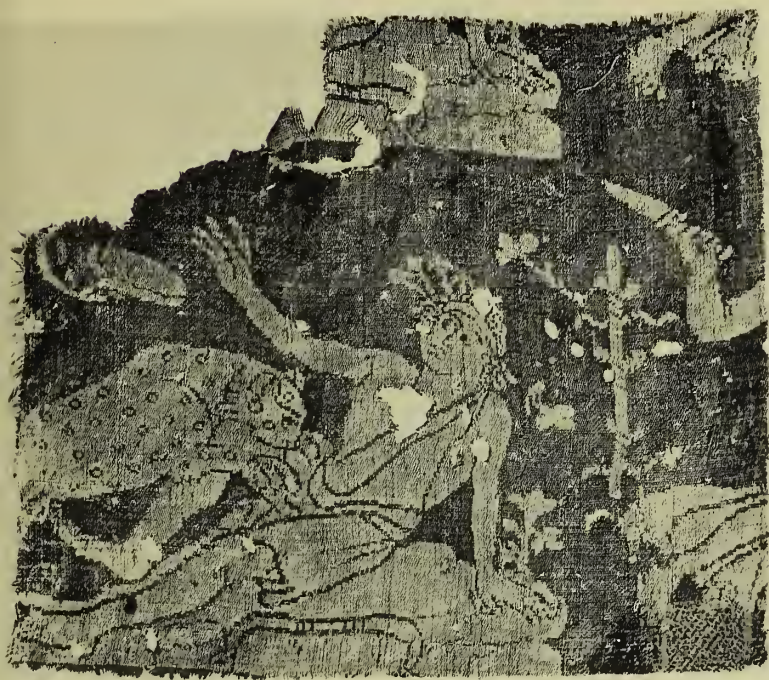


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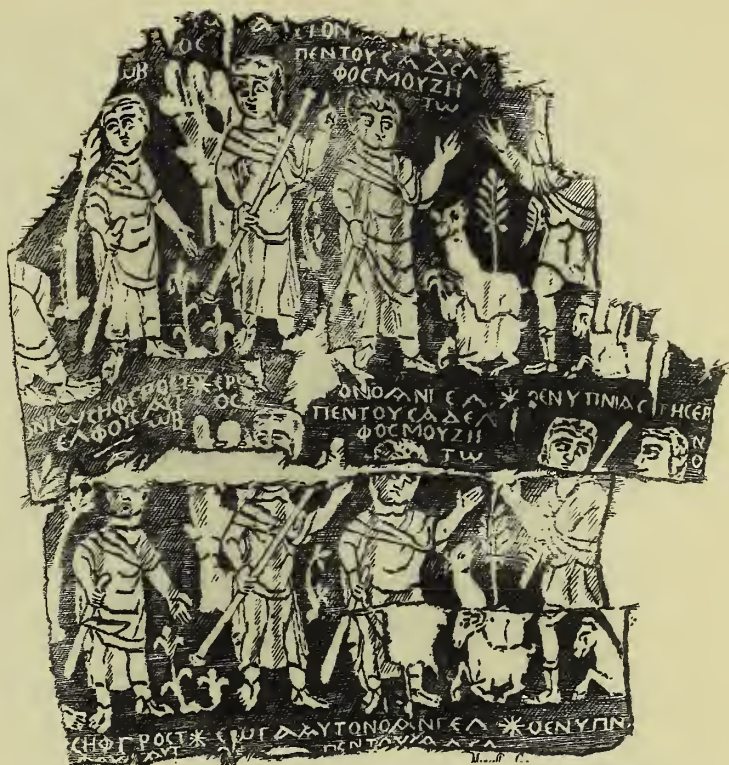
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Fig. 21. Piece of Antinoë silk in Sens, 5th—6th century, Phot. J. Doucet. — Fig. 22. Sasanian silver dish in St. Petersburg. — Fig. 23 and 24. Pegasus textiles in Berlin and Lyons. — Fig. 25. Ibex textile in Lyons.

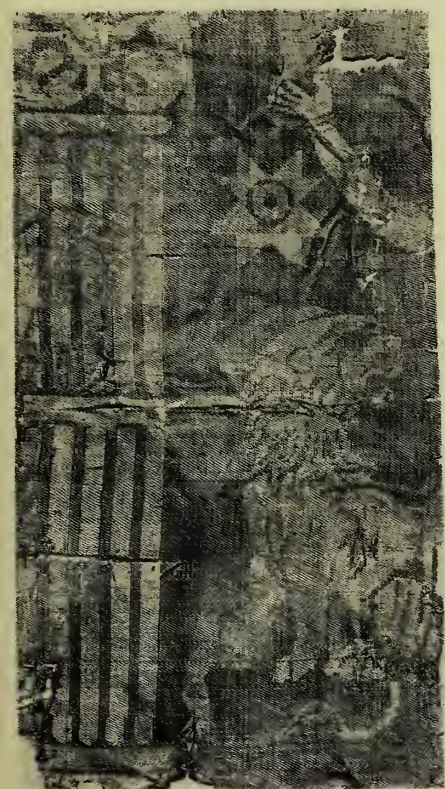


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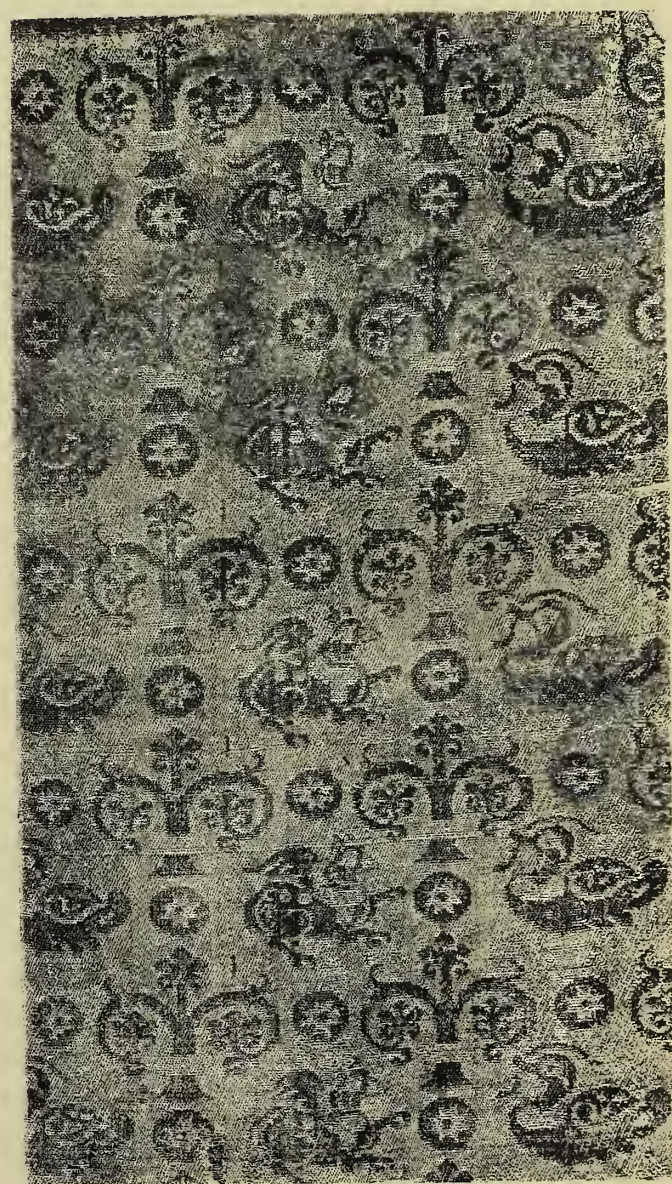
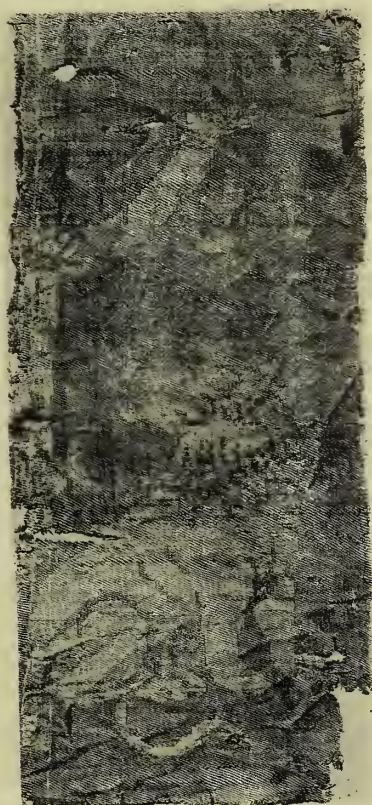
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Phot. J. Doucet.

Fig. 26. The Maenad tissue in Sens, Phot. J. Doucet. Fig. 27. The Joseph textile in Sens.
Fig. 28. Daniel textile in Düsseldorf. Fig. 29. Piece of silk with unsymmetrical animal pattern in Sens,
Phot. J. Doucet.

COPTIC SILKS FROM ACHMIM 6th CENTURY



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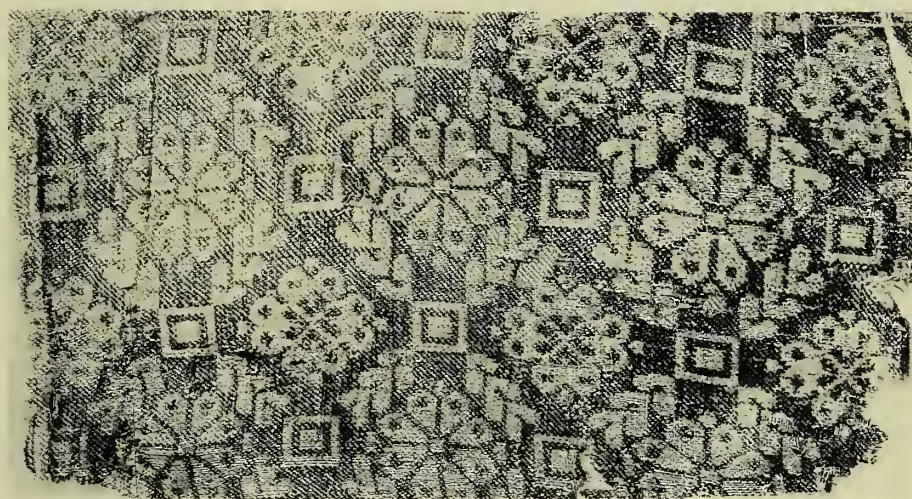
Fig. 32, 33, 35. Garment trimmings; silk woven by Zacharias in Achmim. — Fig. 34 Silken clavi from the 7th century. Textile collection in Crefeld.



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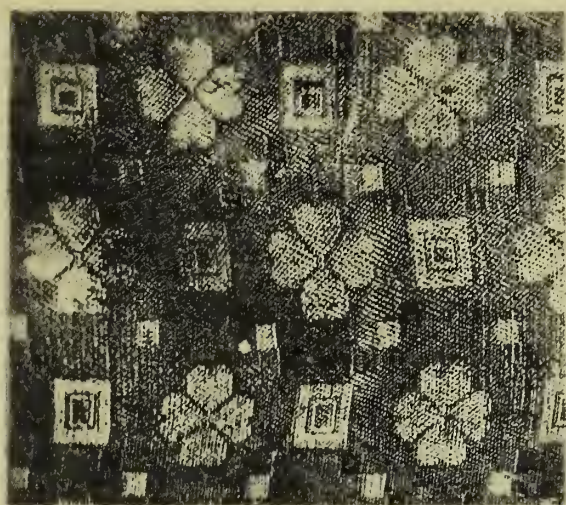
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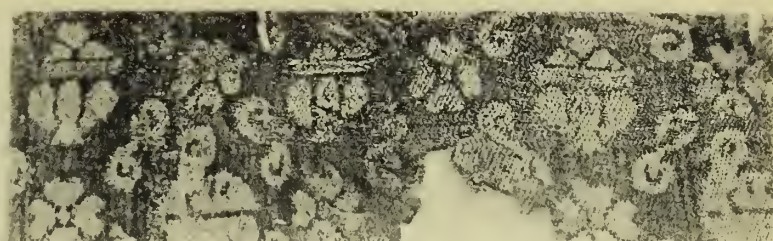
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Fig 41. Amazon silk from Säkkingen about 550 Kunstgewerbe-Museum Berlin. — Fig. 42 Samson silk in South Kensington Museum. — Fig. 43. Equestrian silk excavated in Egypt. South Kensington Museum. Fig 44 Equestrian silk in Maastricht — Fig 45. Quadriga silk in Brussels, 7th century. Fig 46 Dioscuri silk in Maastricht, about 600.

EAST-ROMAN SILK FABRICS 6th CENTURY

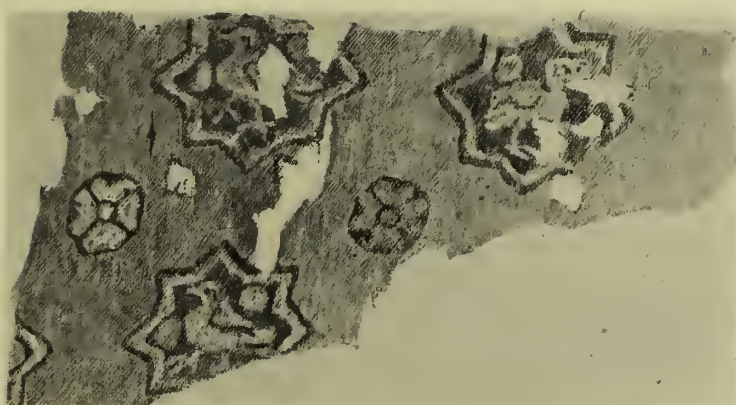


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Phot. J. Doucet



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Phot. J. Doucet



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Fig. 48 Rosette pattern in Cathedral of Aix-la-Chapelle. Fig. 49 and 50 Pieces of silk in Sens.
Fig. 51 Piece of silk in Aix-la-Chapelle. Fig. 52. The Quadriga tissue in Aix-la-Chapelle Byzantium
about 550.





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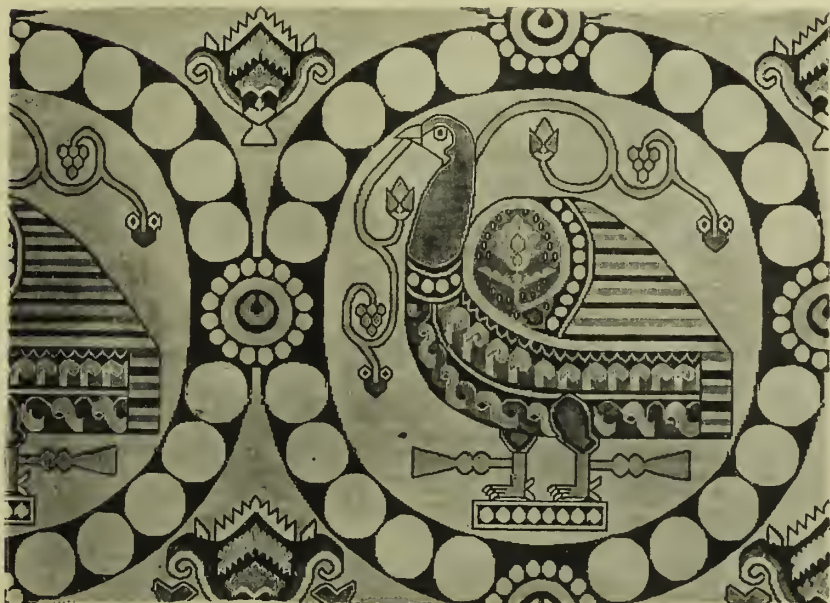
PERSIAN SILKS 6th–8th CENTURIES



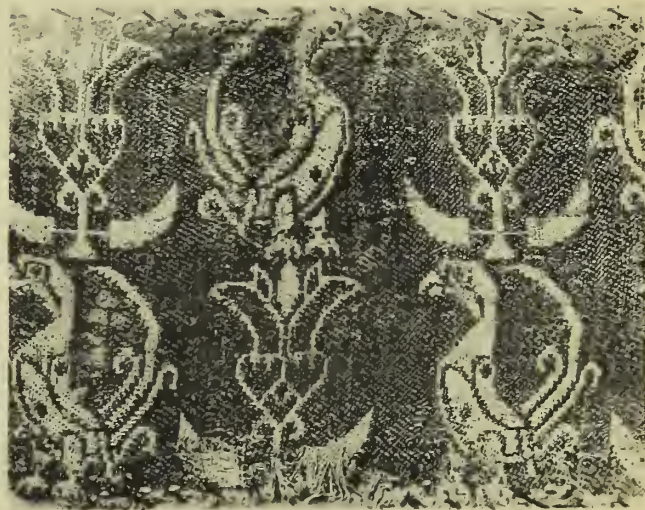
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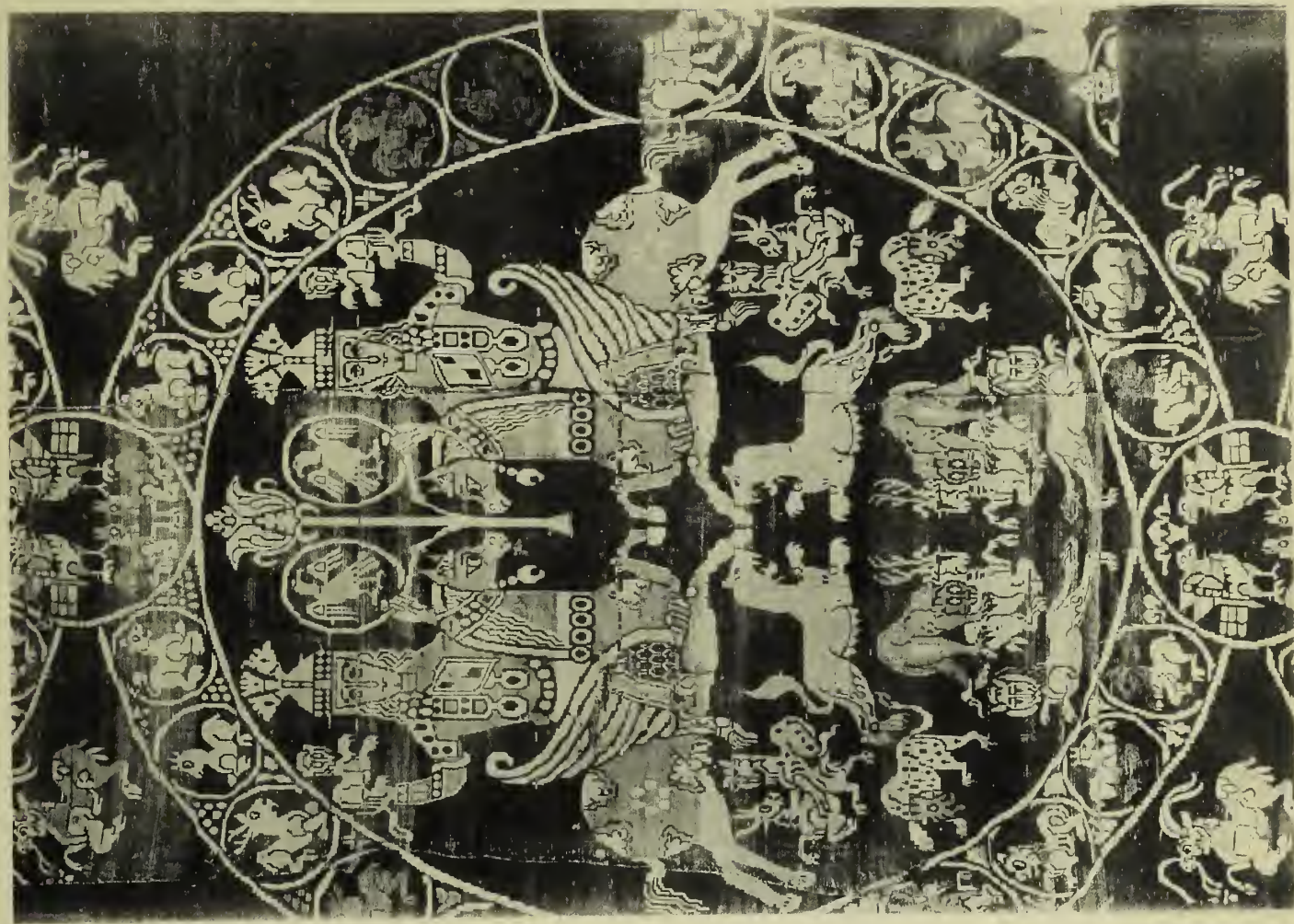


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Fig. 63. The Hippokamp tissue in London, about 600. — Fig. 64. Cock textile in the Vatican, about 600. — Fig. 65. Cock and palmette pattern about 600. Kunstgewerbe-Museum Berlin. — Fig. 66. Duck textile in the Vatican, 7–8 century. — Fig. 67. Wall fresco with duck pattern from Kytil, in the Ethnographisches Museum Berlin.



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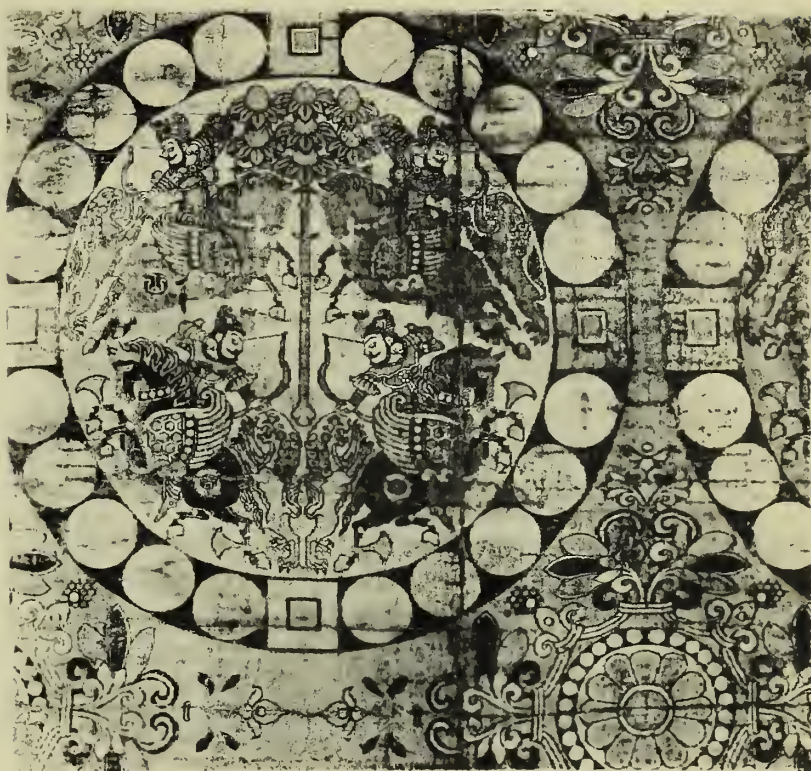


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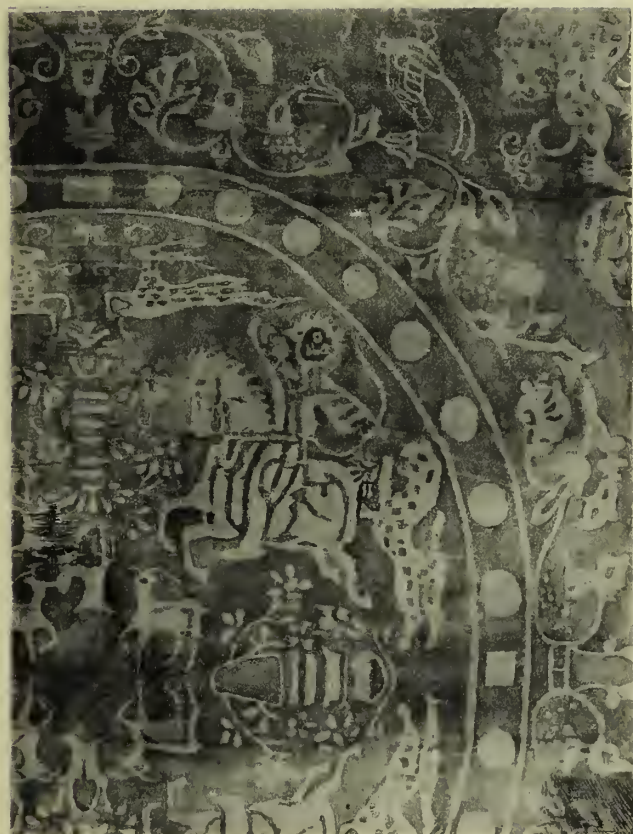
Fig 68. The Yazdegerd tissue, Kunstgewerbe-Museum Berlin, Fig 69 Sassanid tissue with hunting, Kunstgewerbe-Museum Berlin.



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Fig. 74. Rosette pattern after Kodama. — Fig. 75. Piece of silk used as a banner by Mikado Shomu († 749). Tokio Museum. — Fig. 76. Dyed equestrian silk in Horiushi Temple. — Fig. 77. Cock pattern in Nara, prior to 749. — Fig. 78. Piece of silk with painted ibex, dated 731, in the Shosoin treasury — Fig. 79. Silk fabric with sheep pattern in the Shosoin. — Fig. 80. Piece of Egyptian silk from Achmim, 7th century. South Kensington Museum.

CHINESE SILKS 7th—8th CENTURIES



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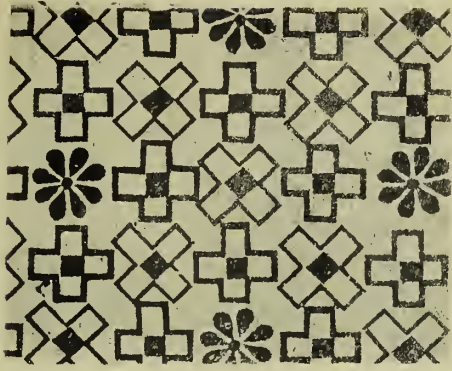
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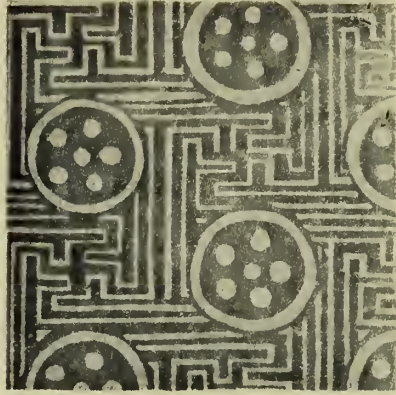
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Fig. 81. Piece of Chinese silk from Kanon with classical grape-vine pattern. Collected Pellot in the Louvre. Fig. 82. Piece of Chinese silk with cross cal scroll pattern after Qianan Roisin. Fig. 83. Cock pattern in the Horushi Temple. Fig. 84. Cock pattern in the Shosonin.

CHINESE SILKS MEDIEVAL PERIOD



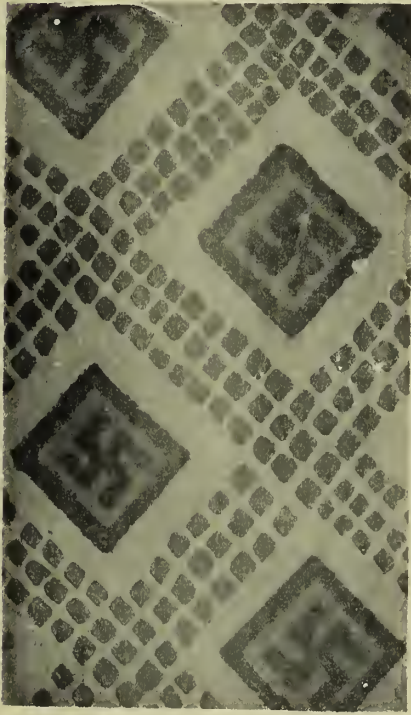
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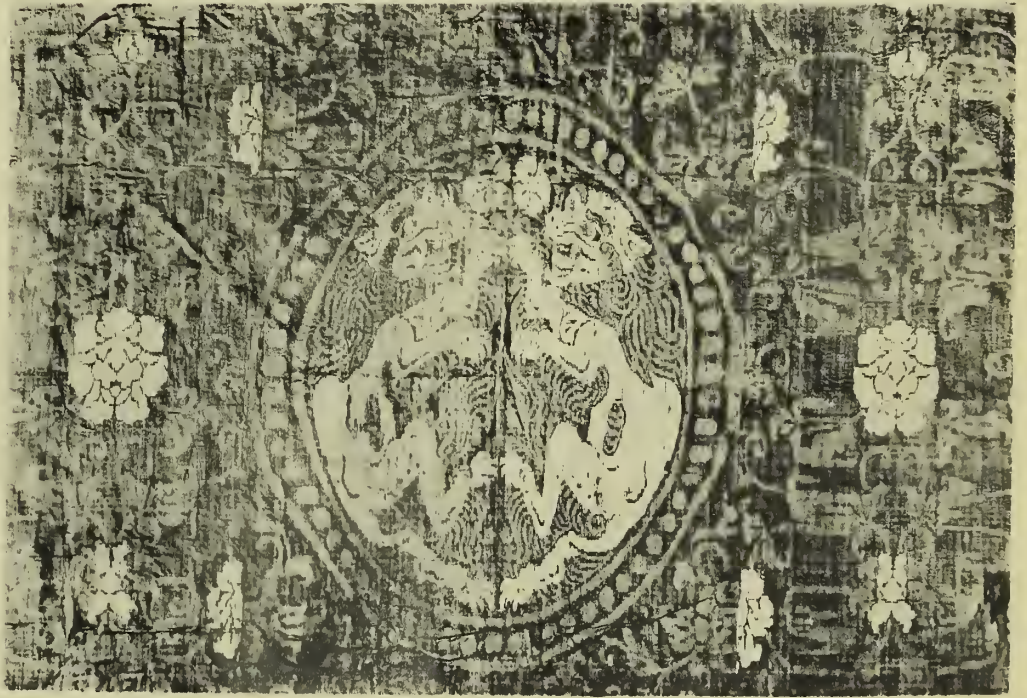
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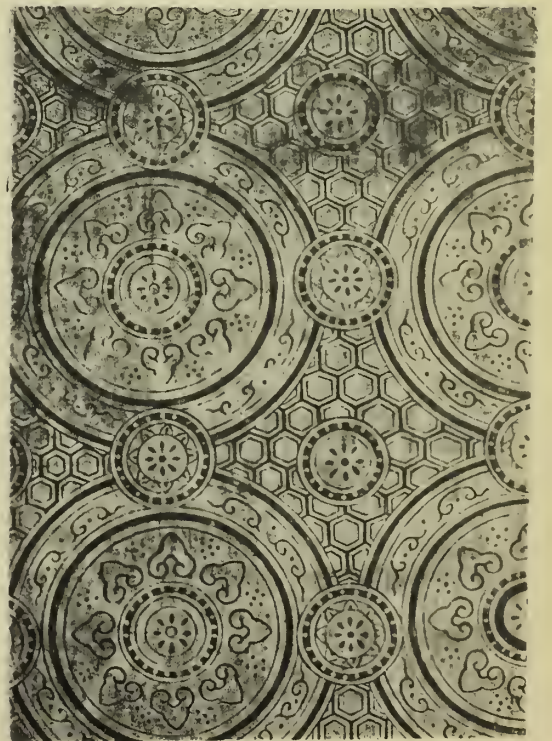
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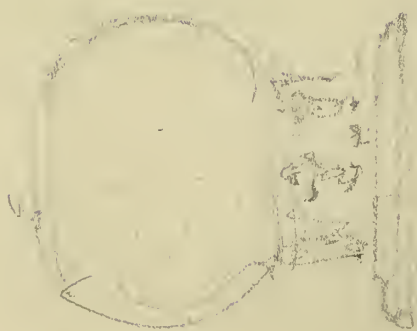


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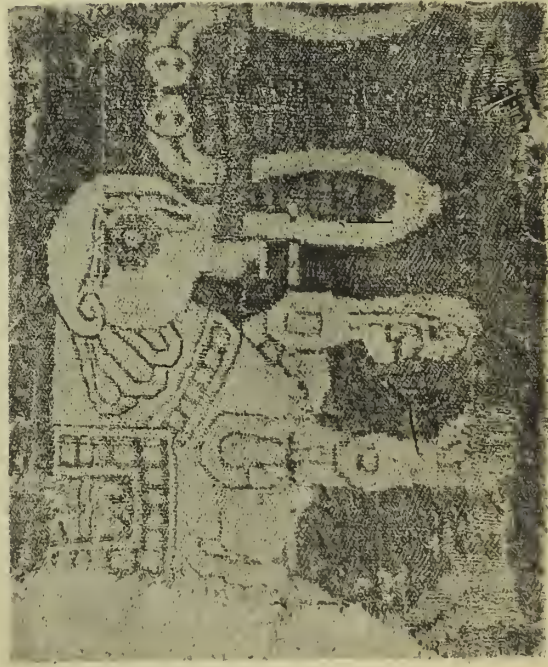
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Fig. 85 —88. Patterns showing East-Roman influence; taken from the book *Oriman Ruisan*. — Fig 89. Japanese silk from the 14th century. — Fig. 90 — 91. Roundel pattern showing Byzantine influence. — Fig 92. Piece of silk showing Saracenic influence; taken from *Orimon Ruisan*

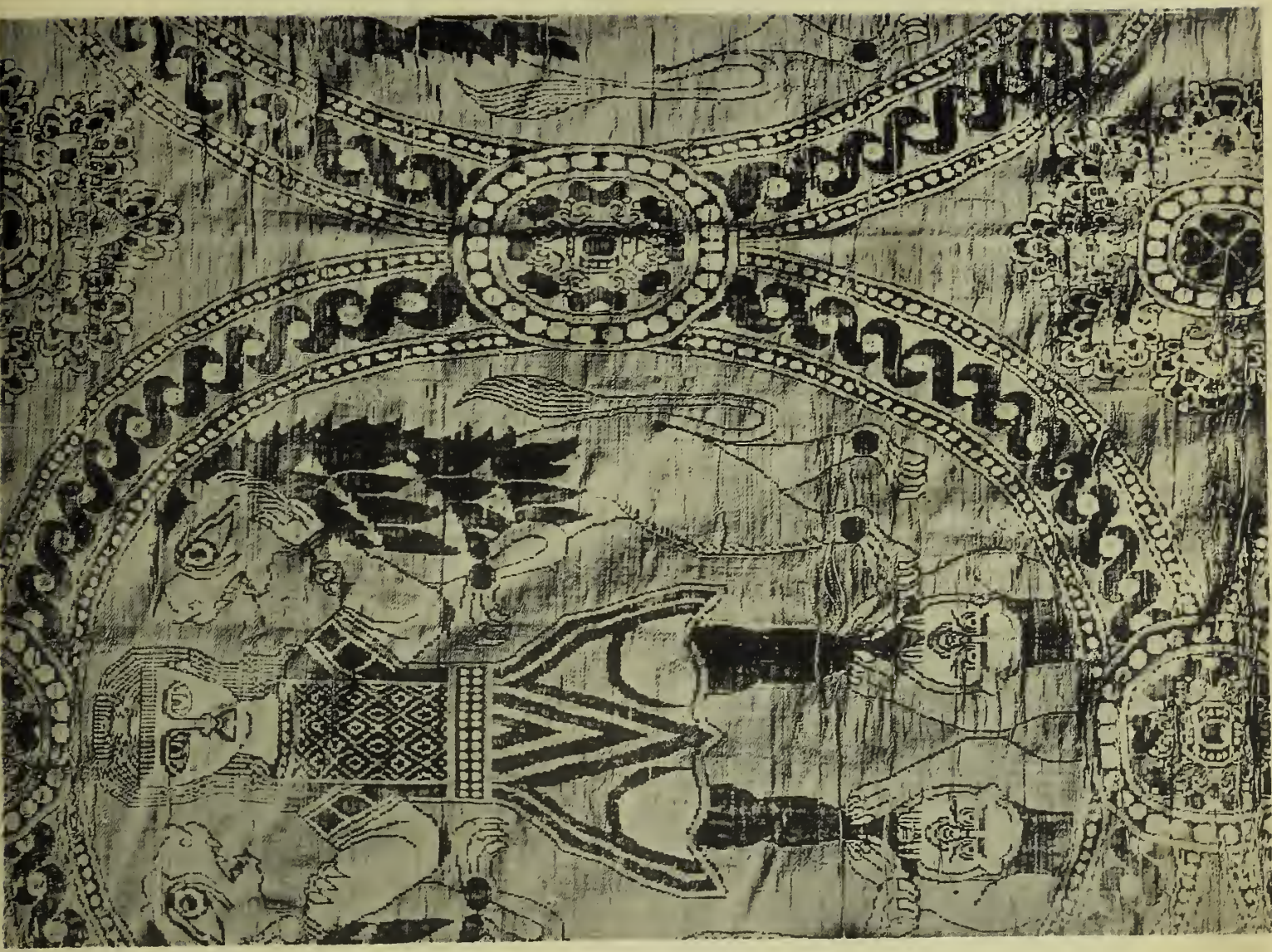




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Phot. J. Doucet

Fig. 9.3. Elephant tissue from a Spanish church, in Berlin. Fig. 94. Elephant silk in Siegburg. Fig. 96. The Persian lion-slayer. Victor Soudarium" in Sans with Persian lion-slayer. Phot. J. Doucet.

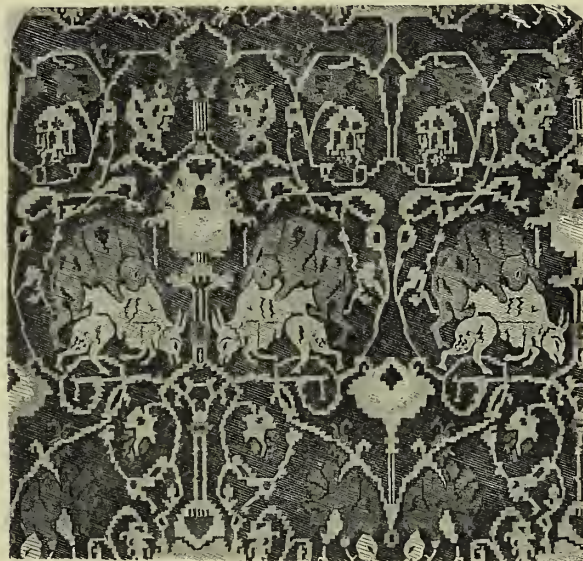
PERSIAN SILKS 8th–10th CENTURIES



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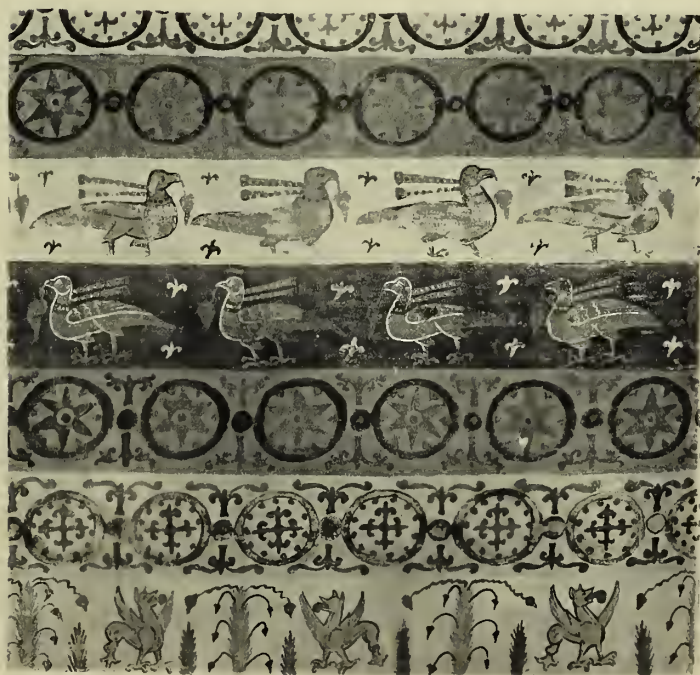
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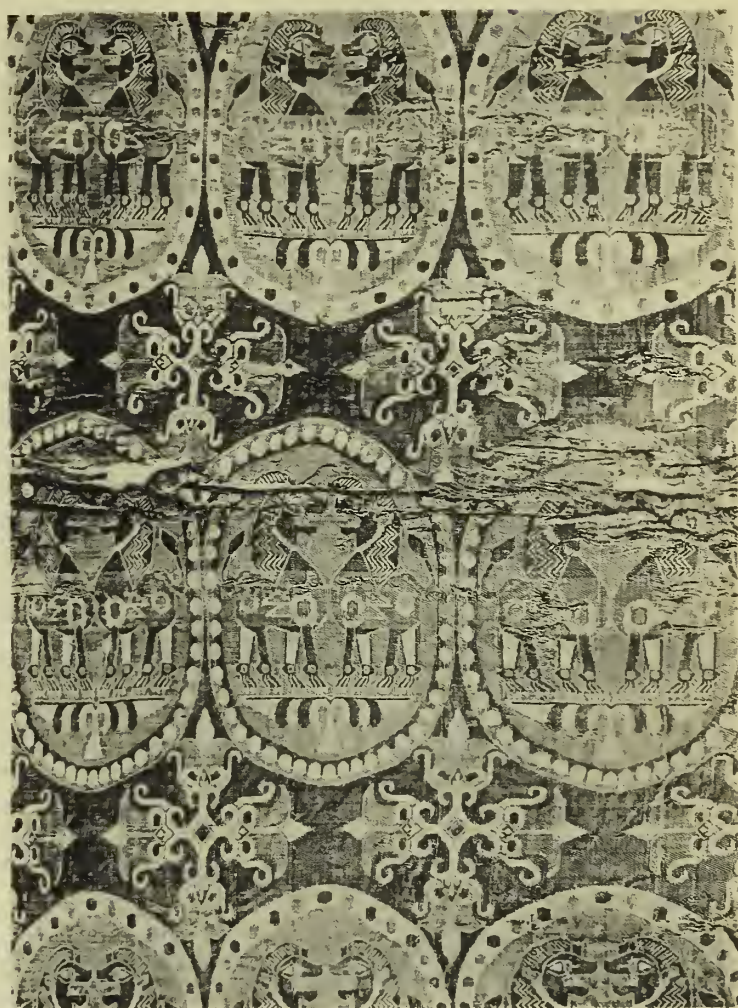


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Fig. 98. Daniel pattern in Eichstätt, Byzantine imitation of the Persian tissue (Victor Soderström) in Fig. 96.
 Fig. 99. Persian lion tissue in Le Mans. Fig. 100. Persian silk in Pébrac. Fig. 101. Persian silk with duck
 pattern in Wolfenbüttel. Fig. 102. Book painting in the Egbert Kodex from Echternach, about 985.



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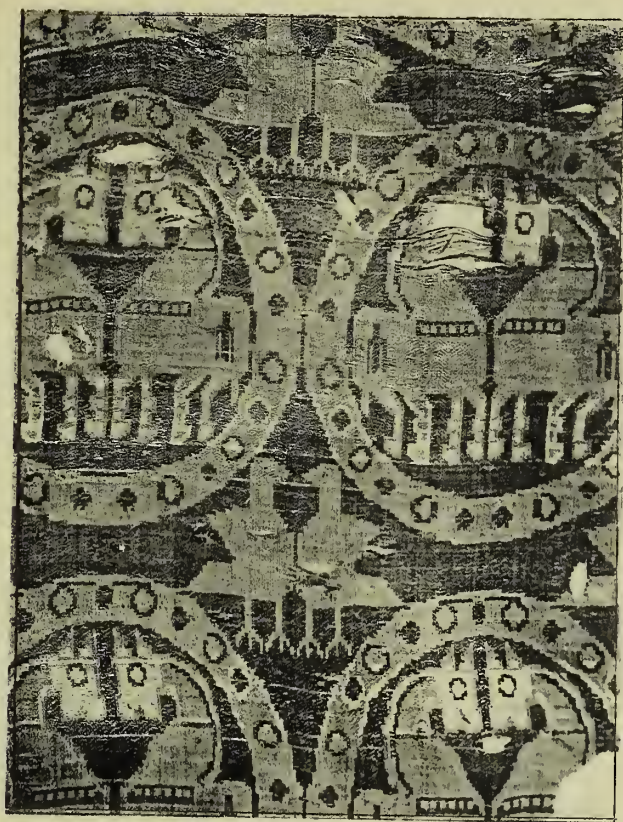
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Phot. J. Doucet.



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EAST-IRANIAN SILKS 8th–10th CENTURIES



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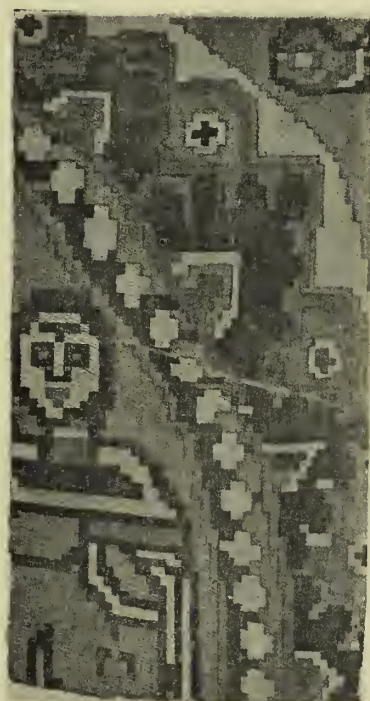
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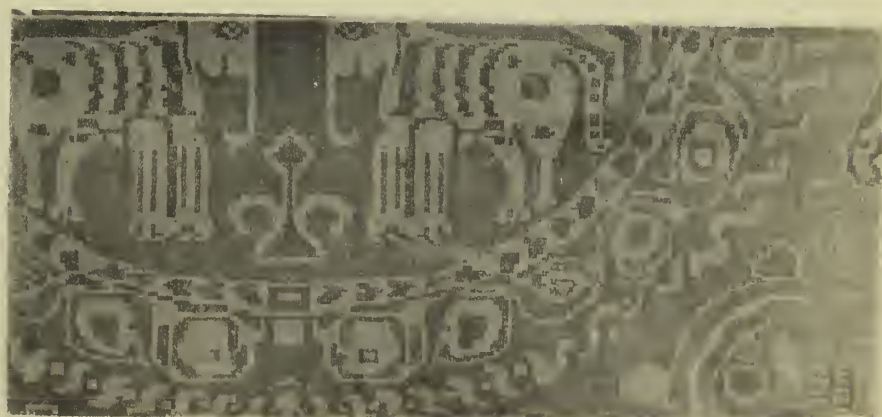
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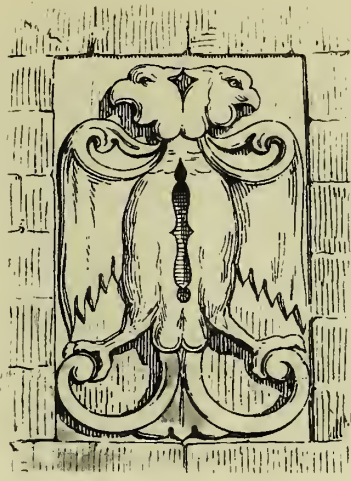


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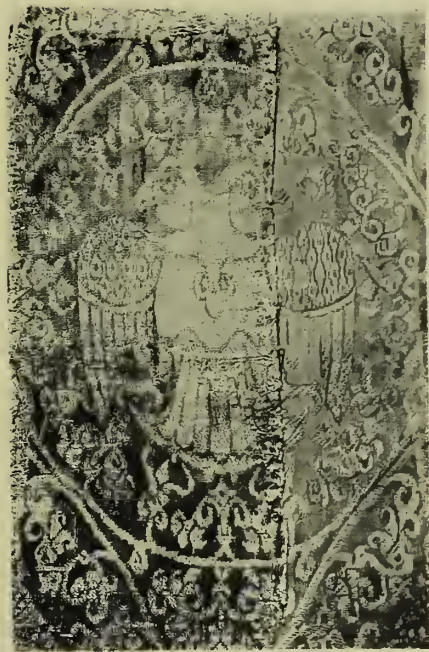
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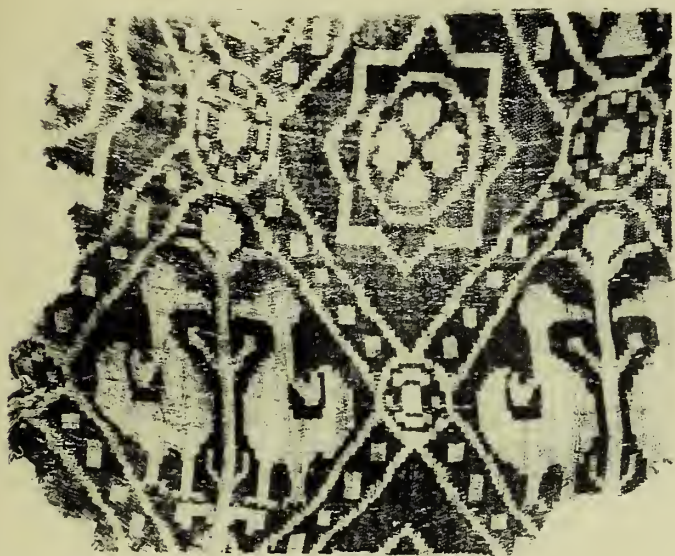


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Phot. J. Doucet



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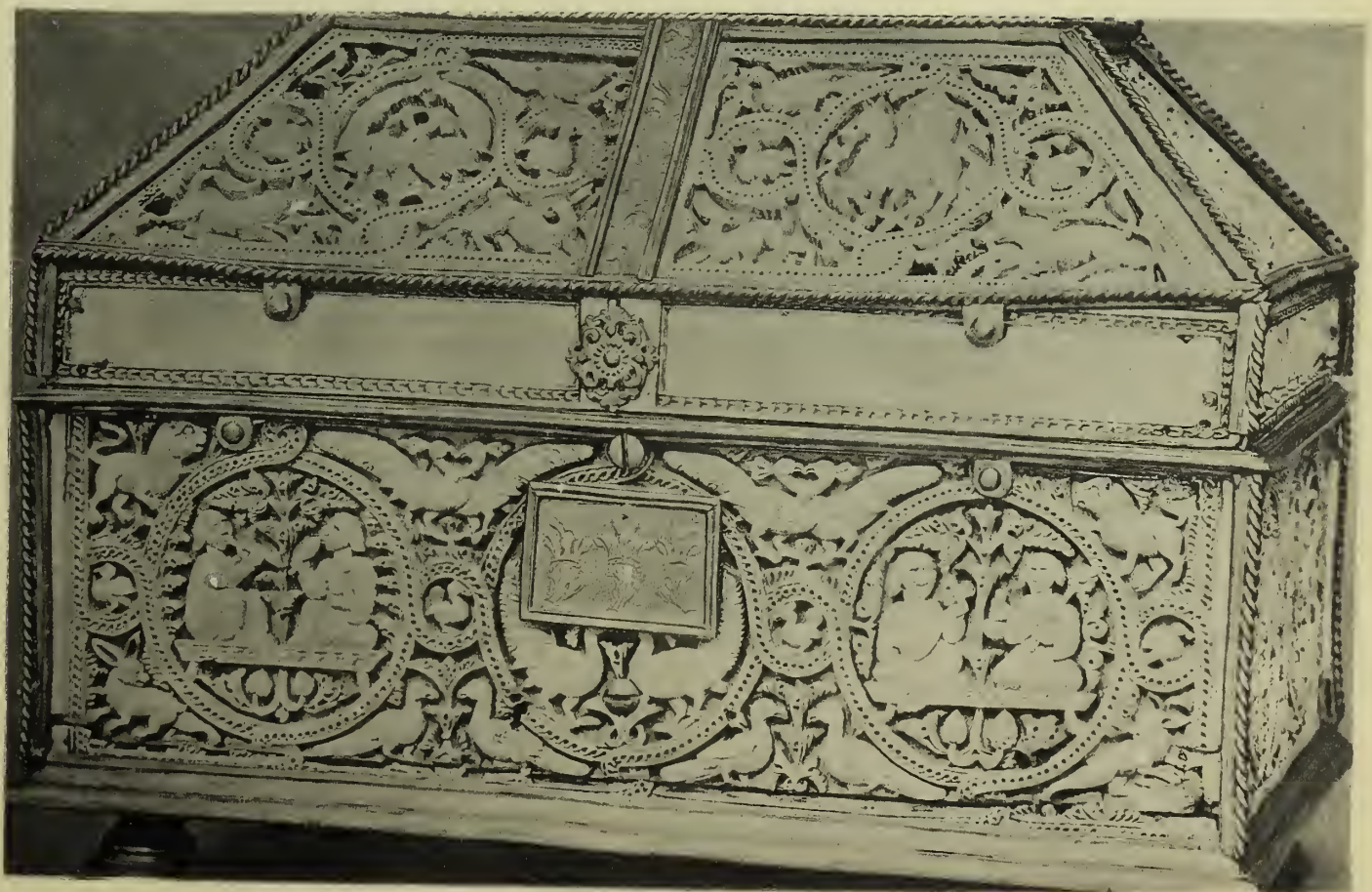
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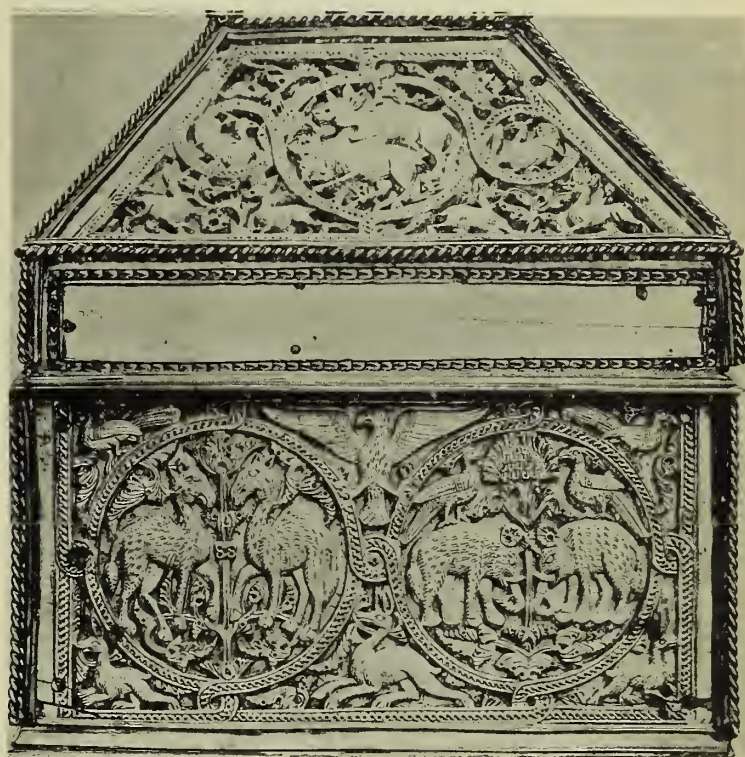
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ANDALUSIA 11th CENTURY



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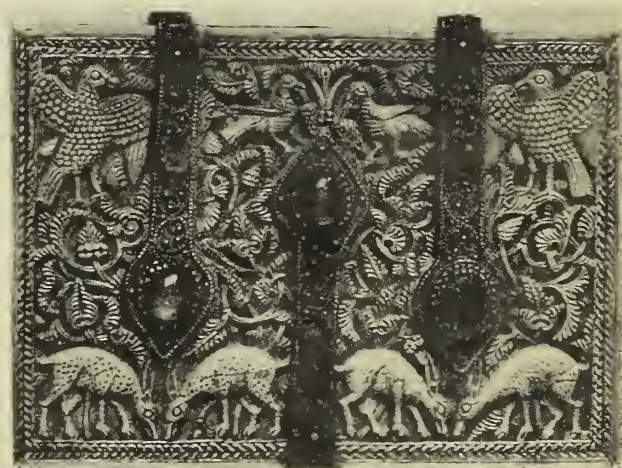
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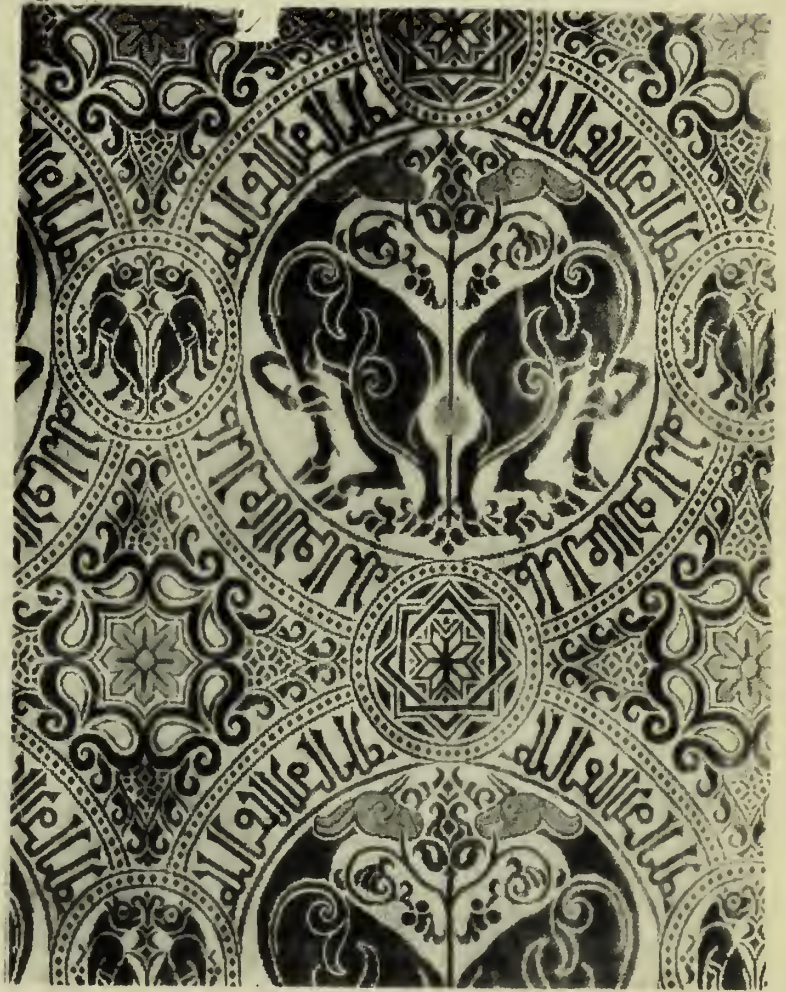


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WEST-ISLAMIC SILKS 12th AND 13th CENTURIES



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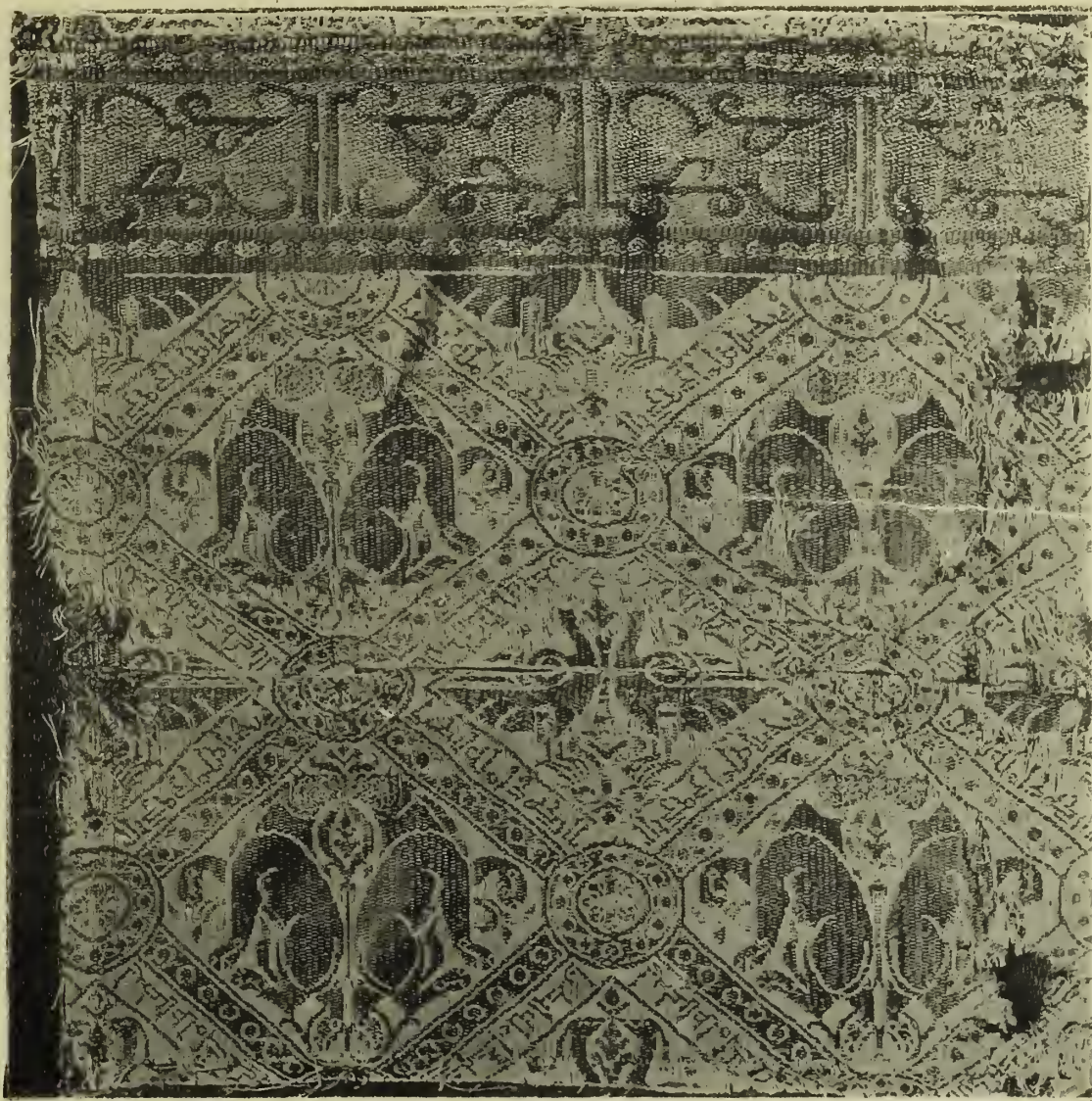


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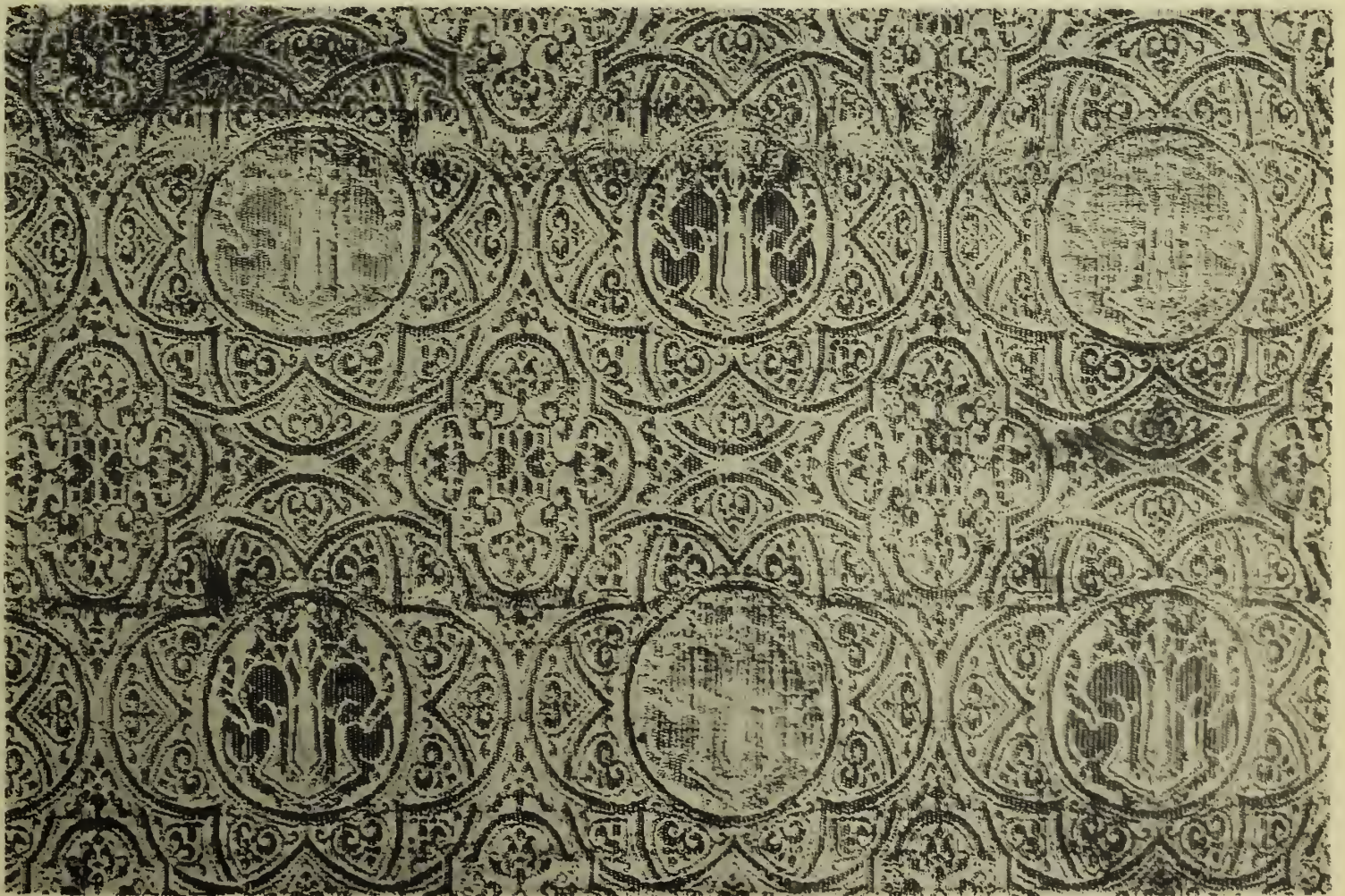


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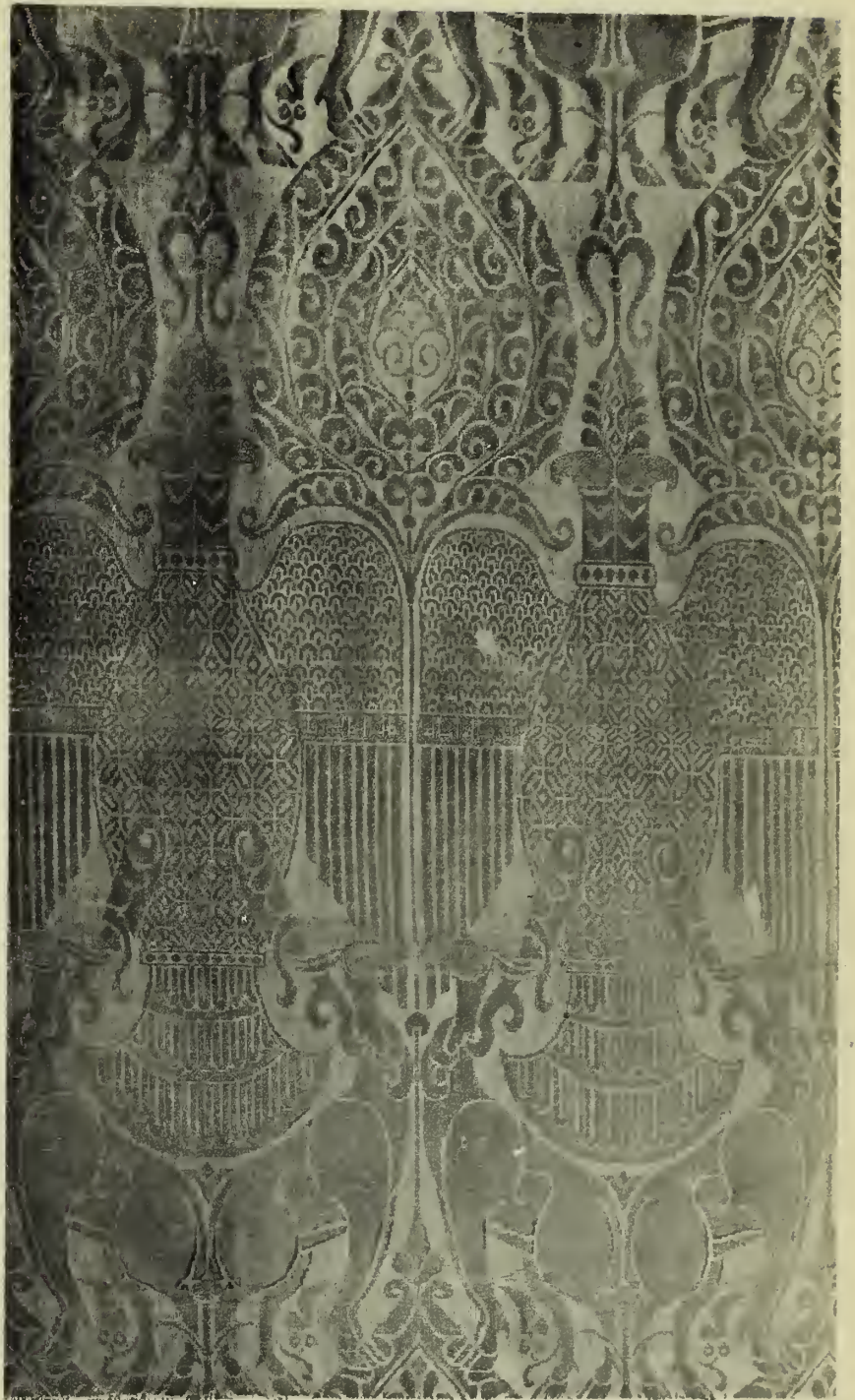
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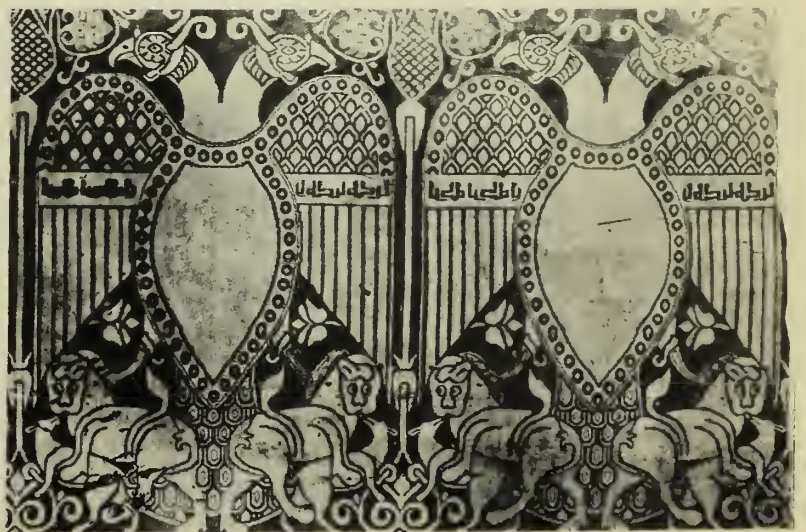
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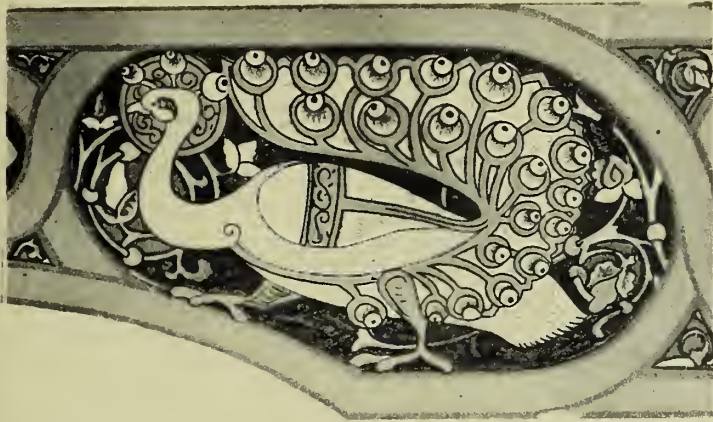
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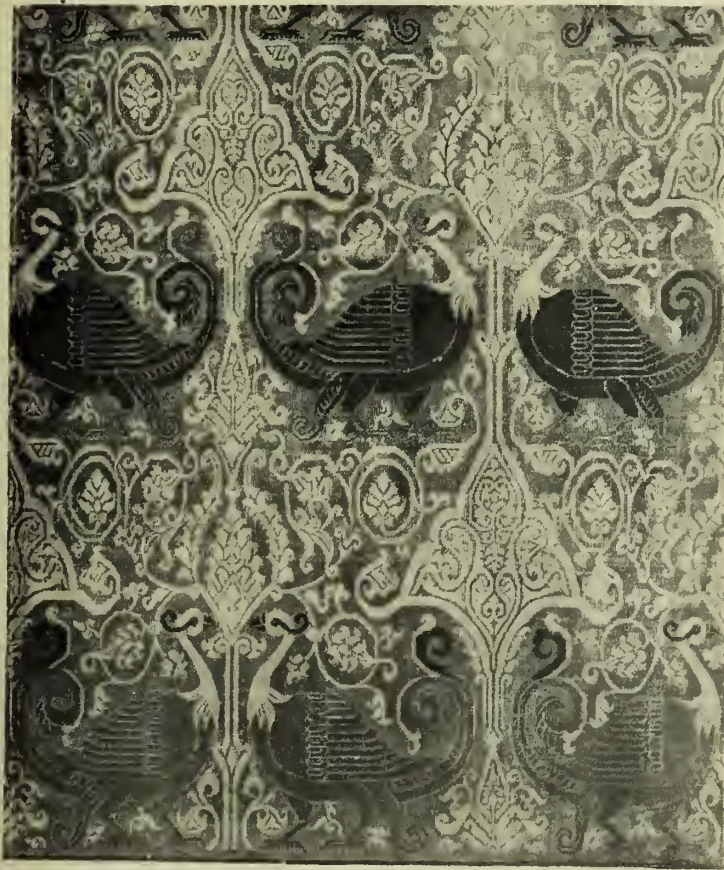
SICILY 12th CENTURY



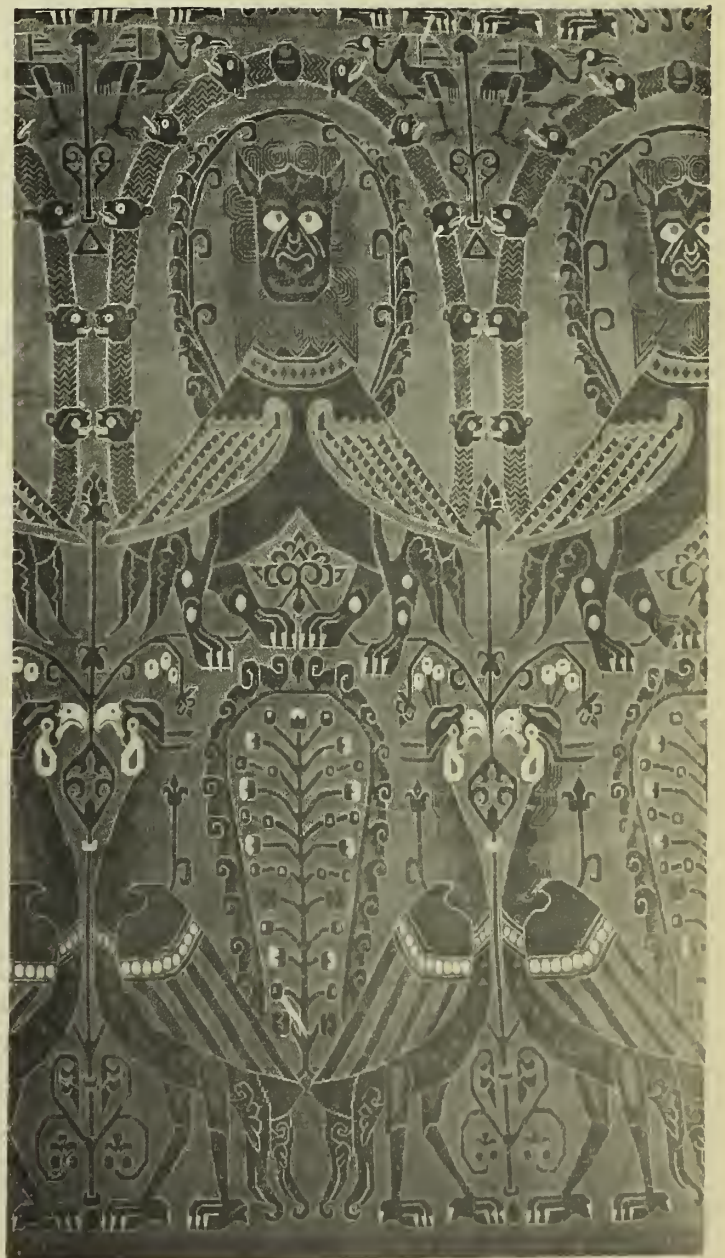
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Fig 158 Ceiling fresco in the Capella palatina of Palermo. — Fig. 159. Piece of Lucchese silk 13th century; Imitation of the Palermitan Peacock tissue on Plate V. — Fig. 160. Sicilian silk in Utrecht, 12th century. Fig. 161. The "Witches" tissue in Vich, Byzantine influence; Sicily II, half 12th century. — Fig. 162. Sicilian purple silk, Byzantine influence; about 1200.



Fig. 163 St. Potentianus tissue in Sens, Sicilian workmanship showing Byzantine influence



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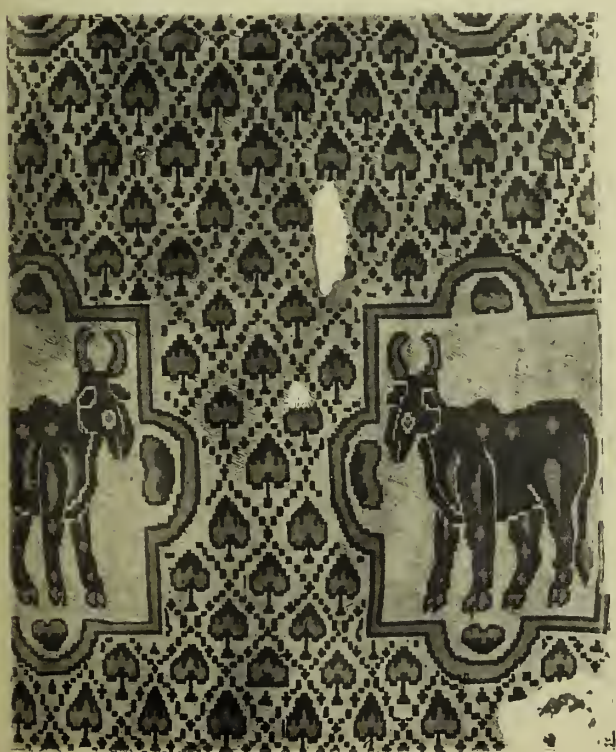
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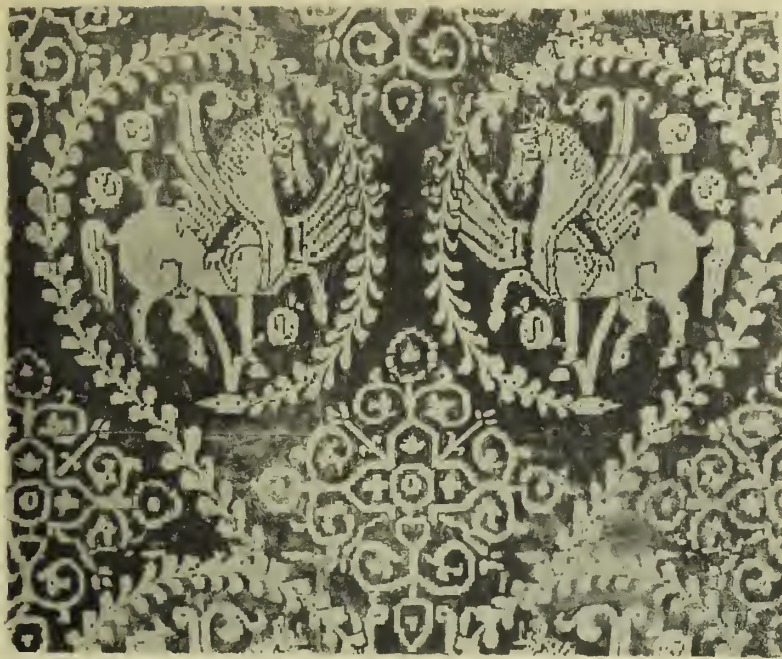
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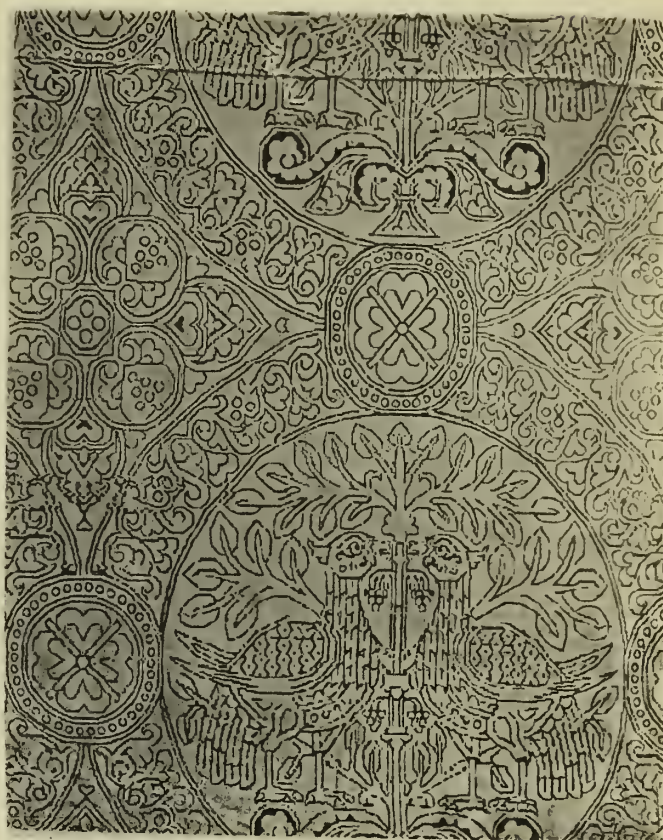
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Fig. 176. Lion tissue (dated 921–931), in Siegburg.



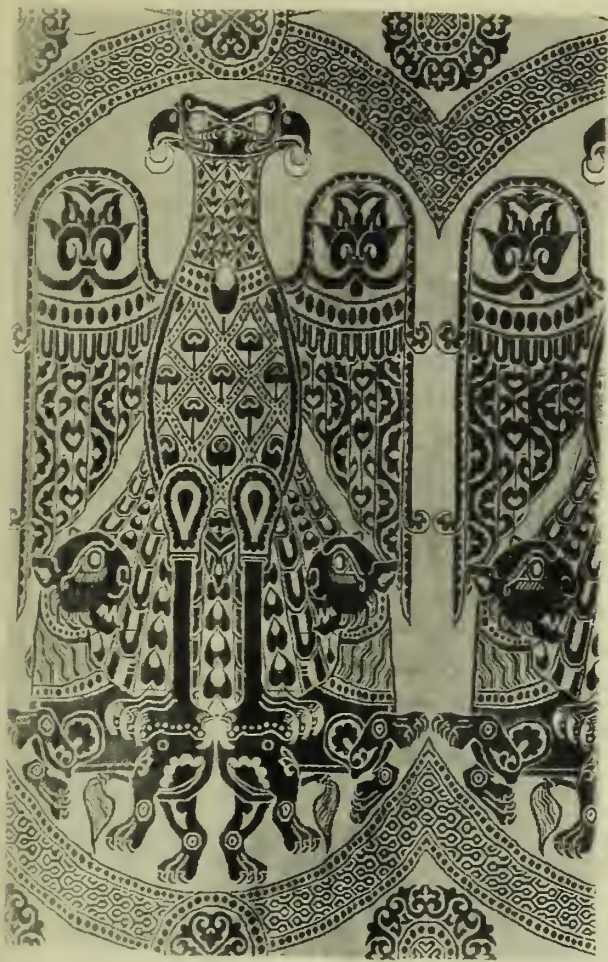
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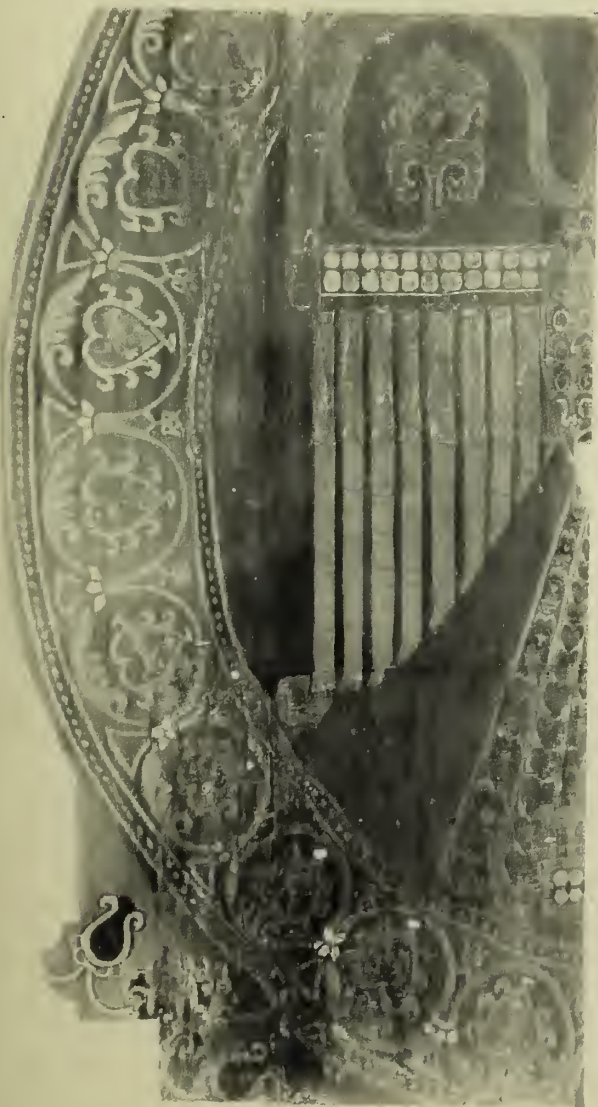
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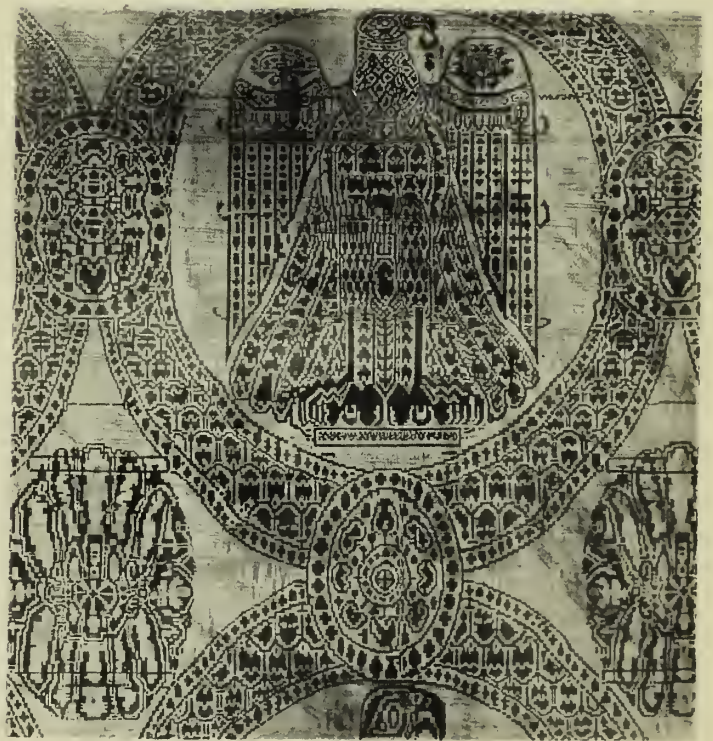
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Imperial Silks with Eagle Patterns.

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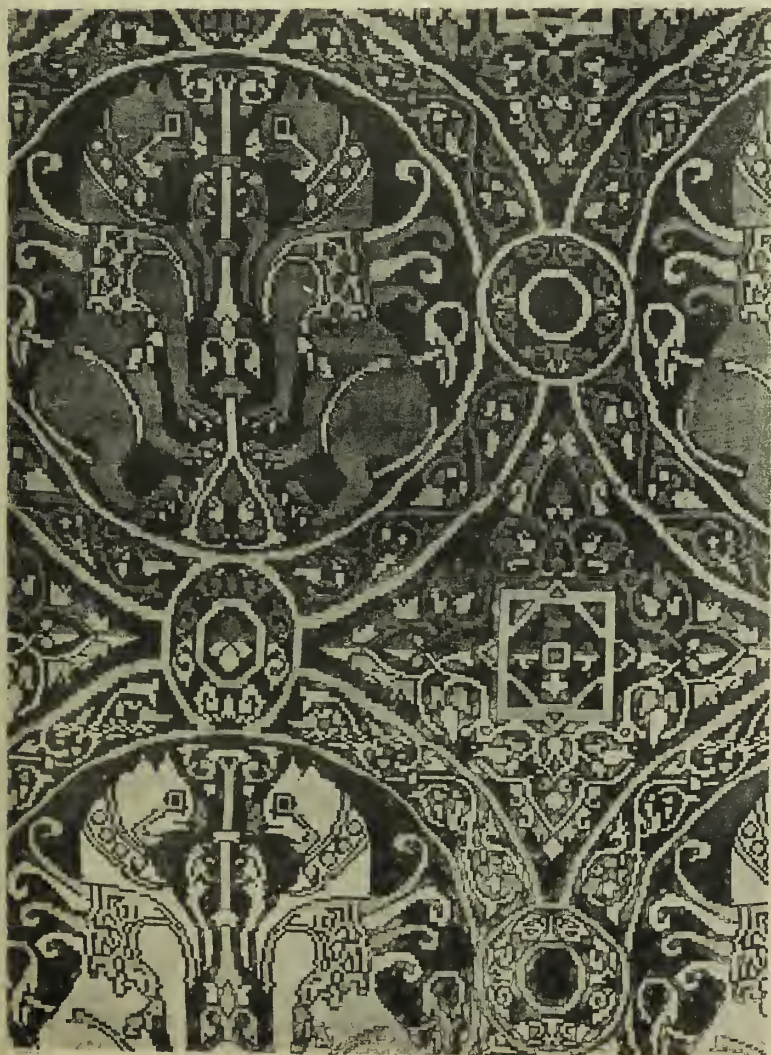
Plat. J. Doreet



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Fig. 186. Gryphon pattern about 1000. Stuard, *Stuard*, in *Sans*, *Ant. J. Doreet*. Fig. 187. 188. Gryphon pattern. 12th century. Kunstgewerbe-Museum Berlin. Fig. 189. Gryphon with horse's head. Kunstgewerbe-Museum Berlin. Fig. 191. Bird pattern. 12th century. Kunstgewerbe-Museum Berlin.



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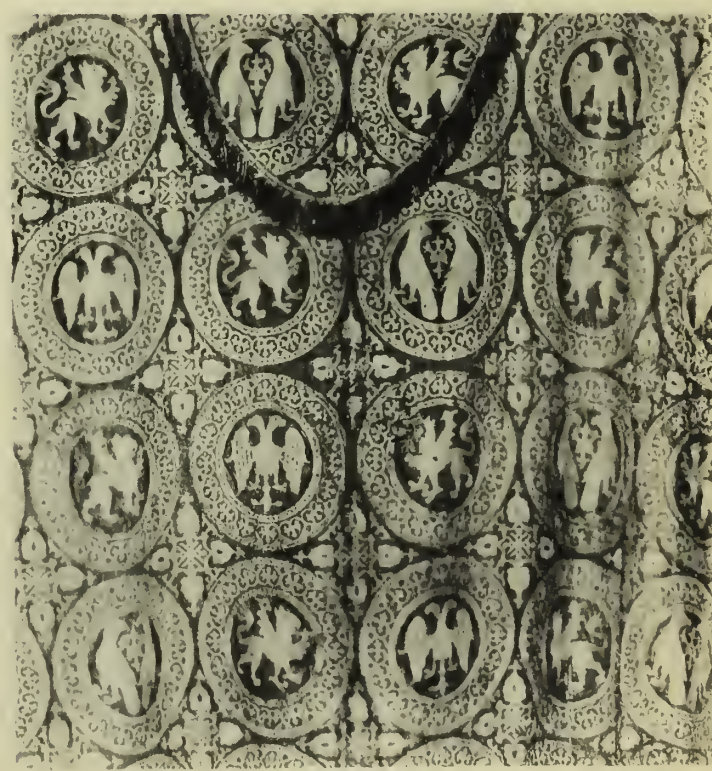
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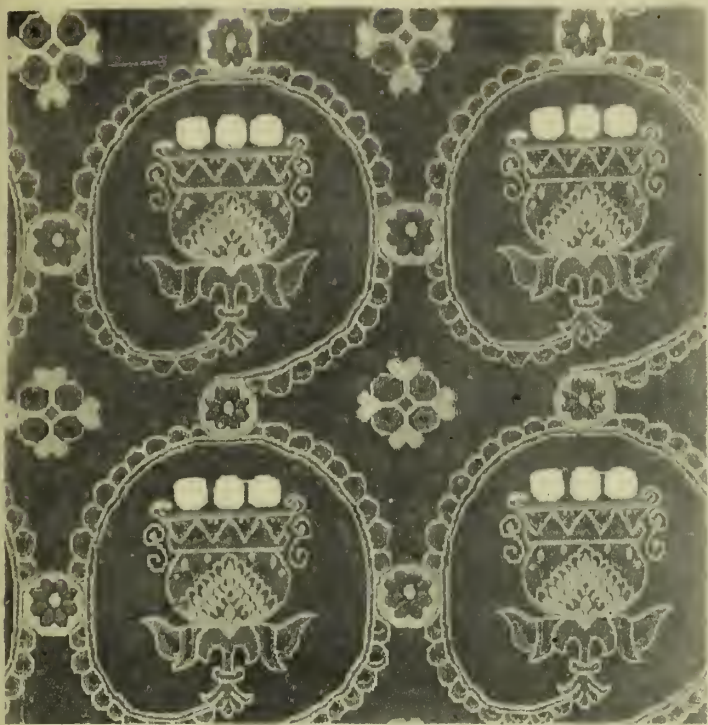


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Fig. 196. Piece of damask with gryphons, lions and birds. South Kensington Museum. — Fig. 197. Gryphon pattern of St. Ivo's chasuble in Louannec. — Fig. 198. Cyprian cope with embroidered gold pattern, in Anagni, before 1295.



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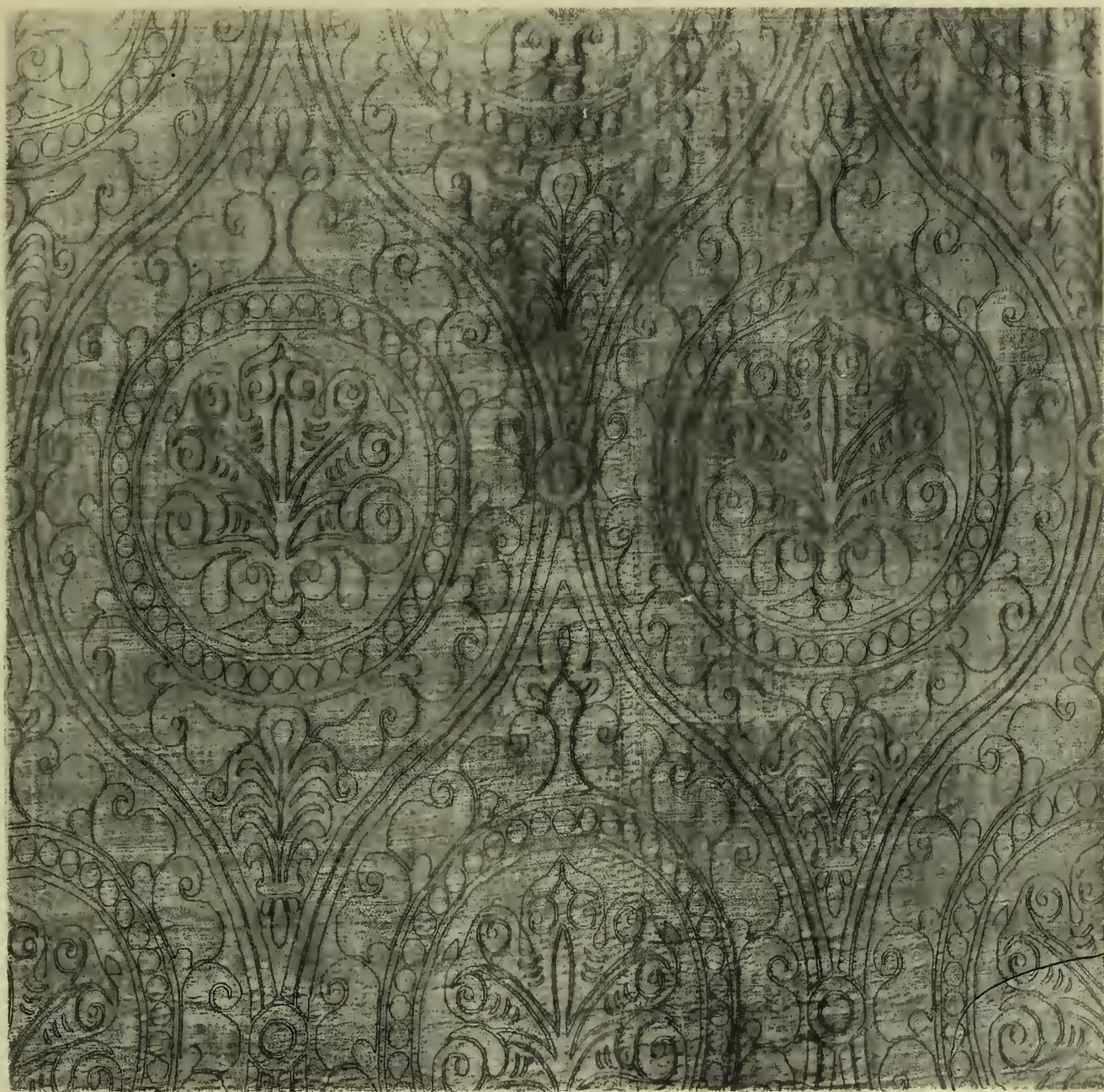
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Silken stuffs with ornamental patterns.

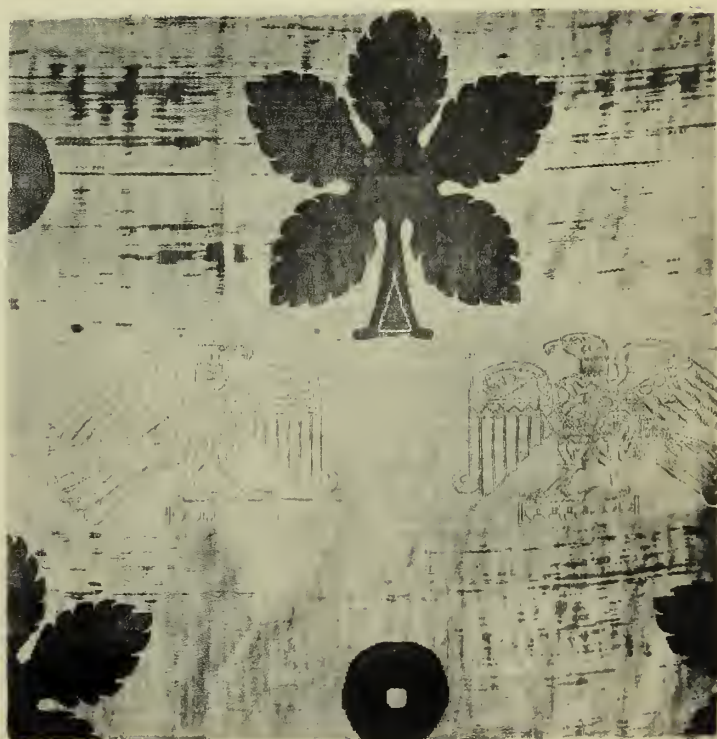
Fig. 199. Vine pattern, probably Alexandria 5th—7th century. Cathedral of Aix-la-Chapelle. — Fig. 200. Polygonal pattern, Byzantium. Kunstgewerbe-Museum Berlin. — Fig. 201. Piece of silk with the monogram of the Emperor Heraclius (610—641), in Liege. Fig. 202, 203, 204. Lozenge patterns, in Liege, Marburg and Düsseldorf



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Phot. J. Doucet.

Satin Weaves with sunk patterns.

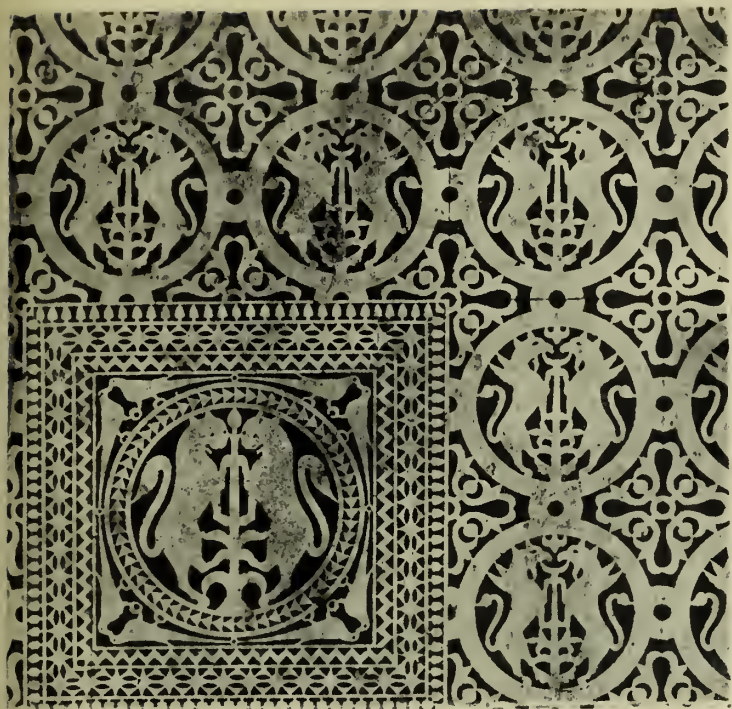
Fig. 205. St. Willigis chasuble in Mayence. — Fig. 206. St. Ulric's chasuble in Augsburg. — Fig. 207. St. Ebbo's chasuble in Sens. Phot. J. Doucet.



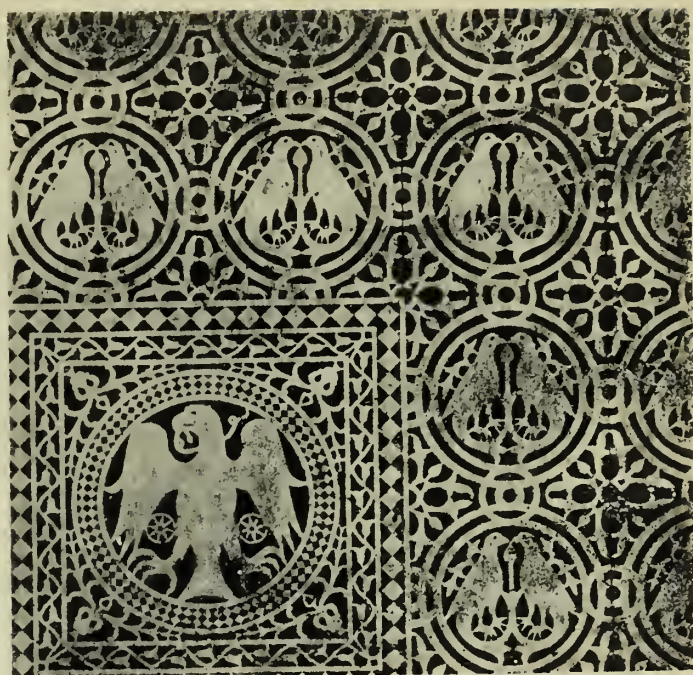
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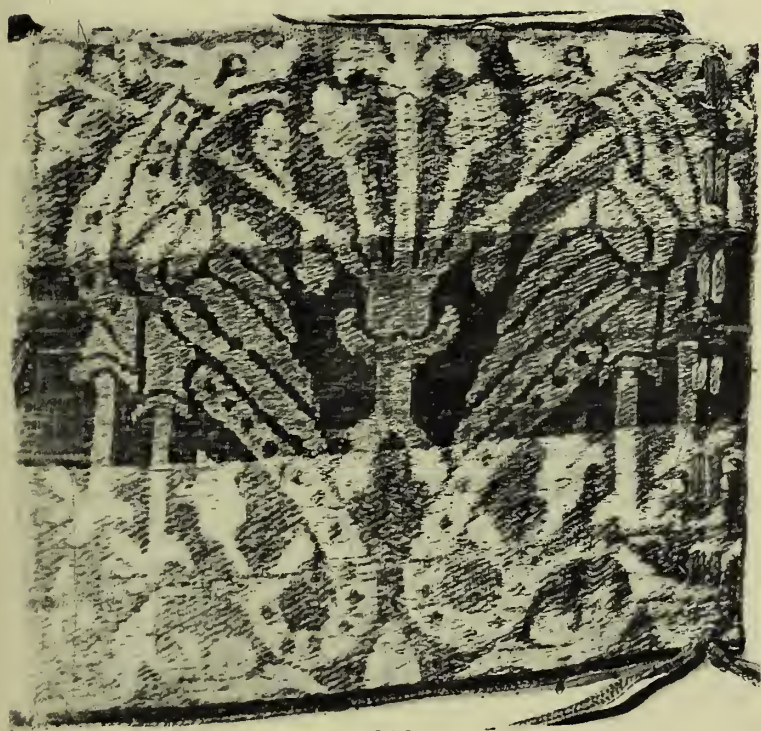
Fig. 208 Piece of red and yellow silk, in Marburg. Fig. 209. Piece of silk used as lining for the chasuble of S. Bernardo degli Uberti (†1133) in Florence.



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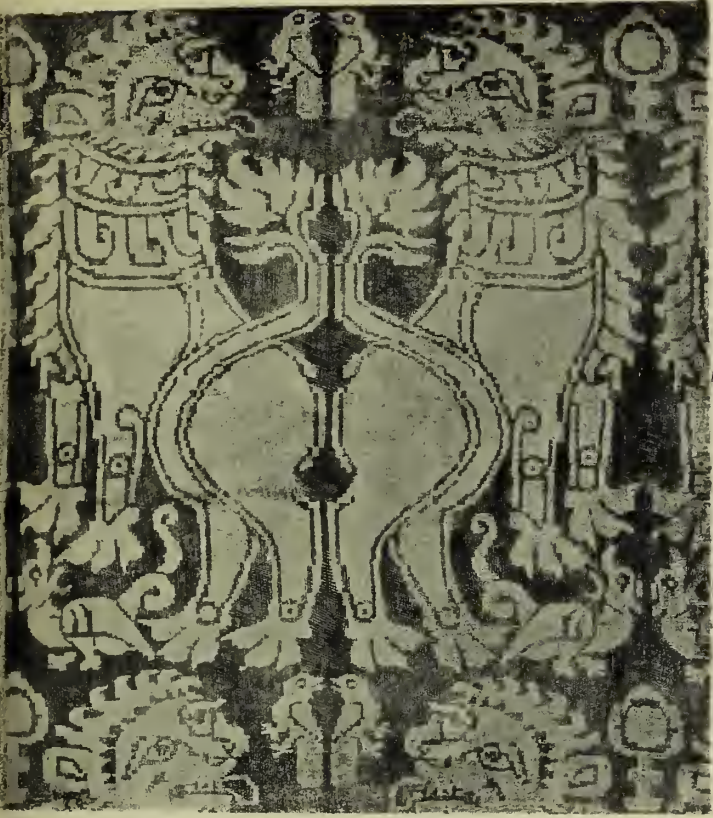
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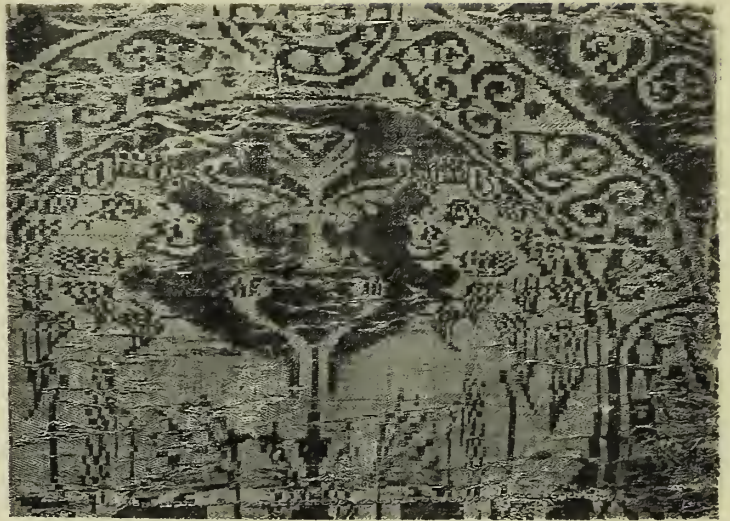
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Byzantine influence in Italy

Fig 210, 211. Marble floor from 1207 repeating textile patterns, in San Matalo. — Fig. 212. Striped silk in Liege, about 1200. — Fig. 213, 214, 215. Brocades, in South Kensington Museum, in Bergen and Kunstgewerbe-Museum Berlin.



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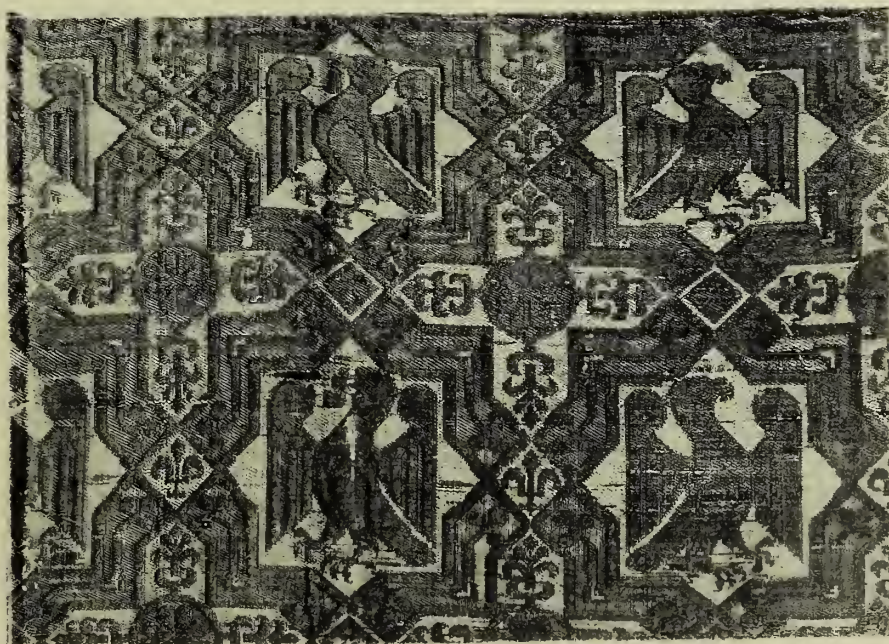
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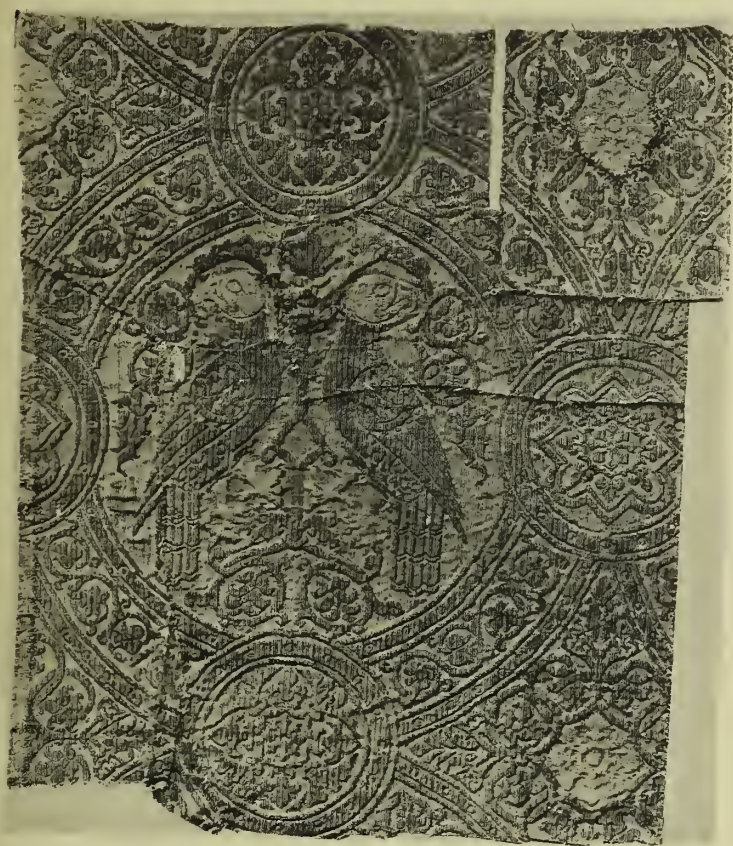
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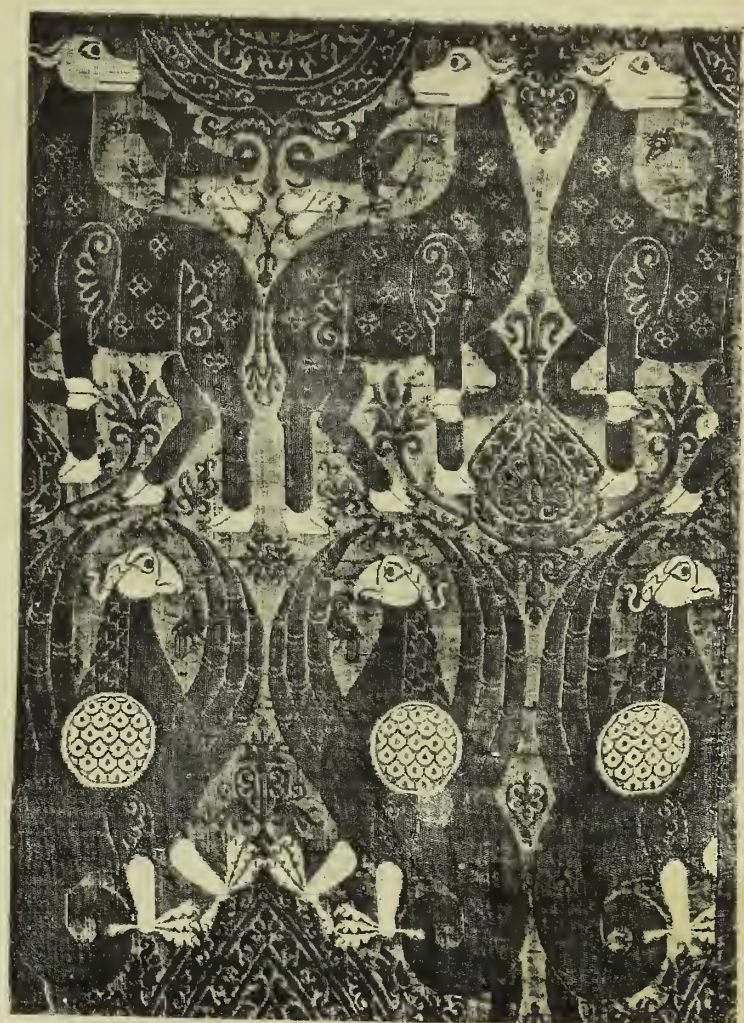
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Fig 216 Brocade with lion pattern from Halberstadt. Kunstgewerbe-Museum Berlin. Fig 217, Byzantine lion tissue in the Vatican, 13th century. Fig 218, 219, 220. Animal patterns in lozenges and polygons, under Saracenic influence, Kunstgewerbe-Museum Berlin.

LUCCA I. HALF 14th CENTURY

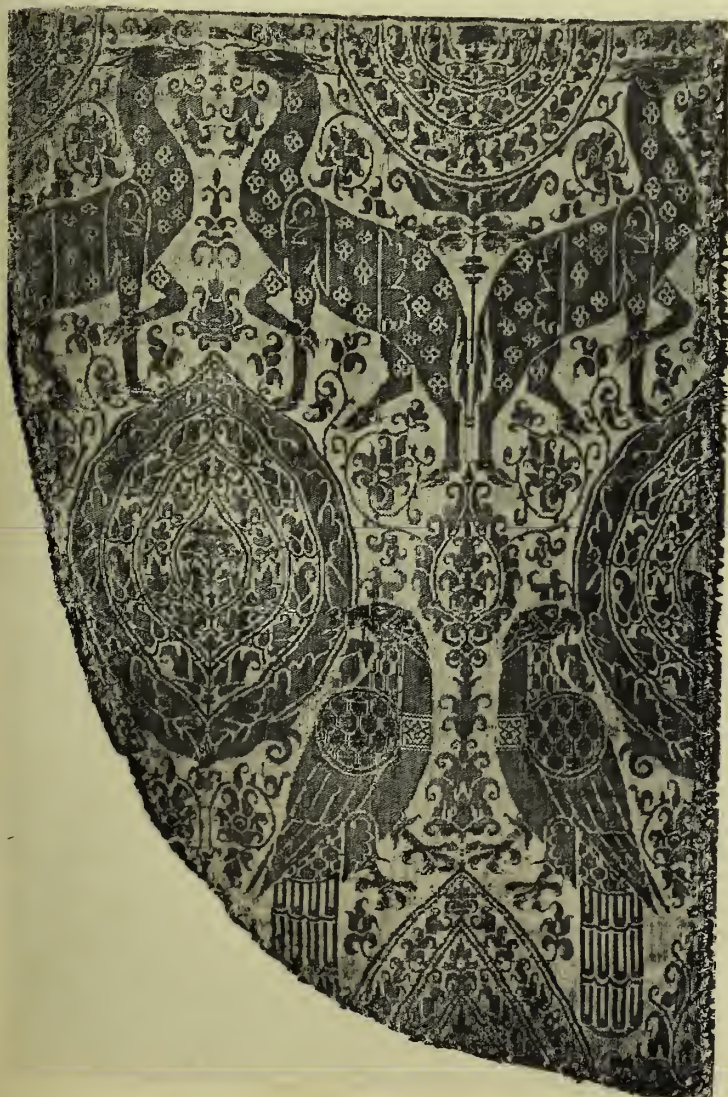


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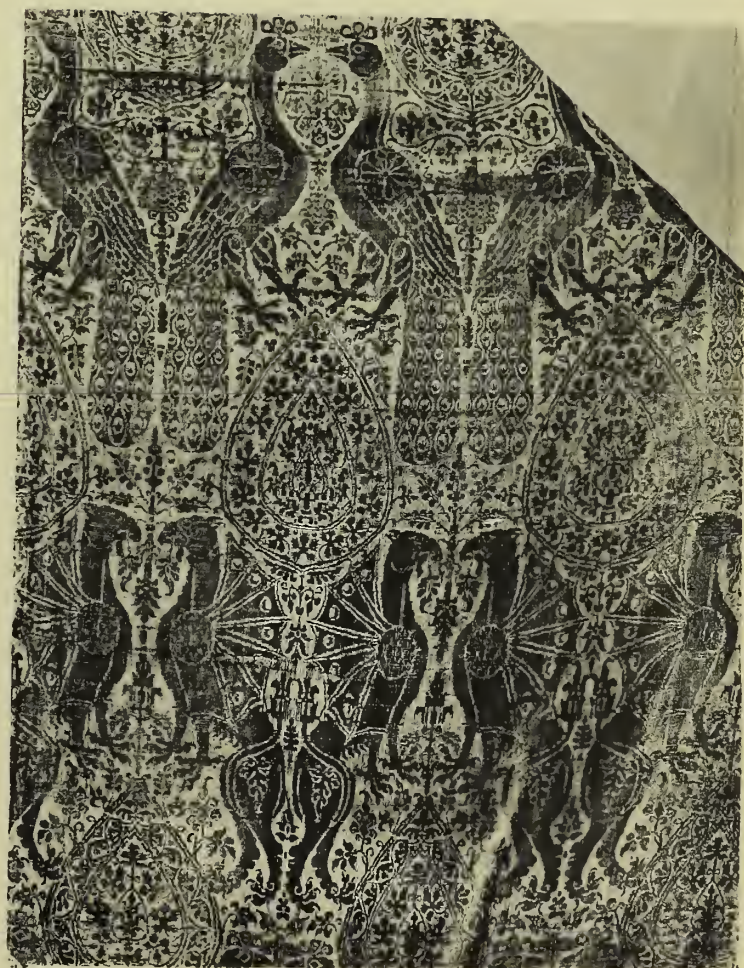


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Phot. J. Doucet.



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Silk tissues and brocades, called Diasper

Fig. 221. Parrot pattern, green and red, about 1300. South Kensington Museum. Fig. 222. Gazelle and eagle pattern, about 1300. Hamburg, Museum. - Fig. 223. Basilisks and gazelles wearing a crown, in Sens. Phot. J. Doucet. Fig. 224. Peacock and gryphon pattern, about 1350. Chasuble in Danzig.

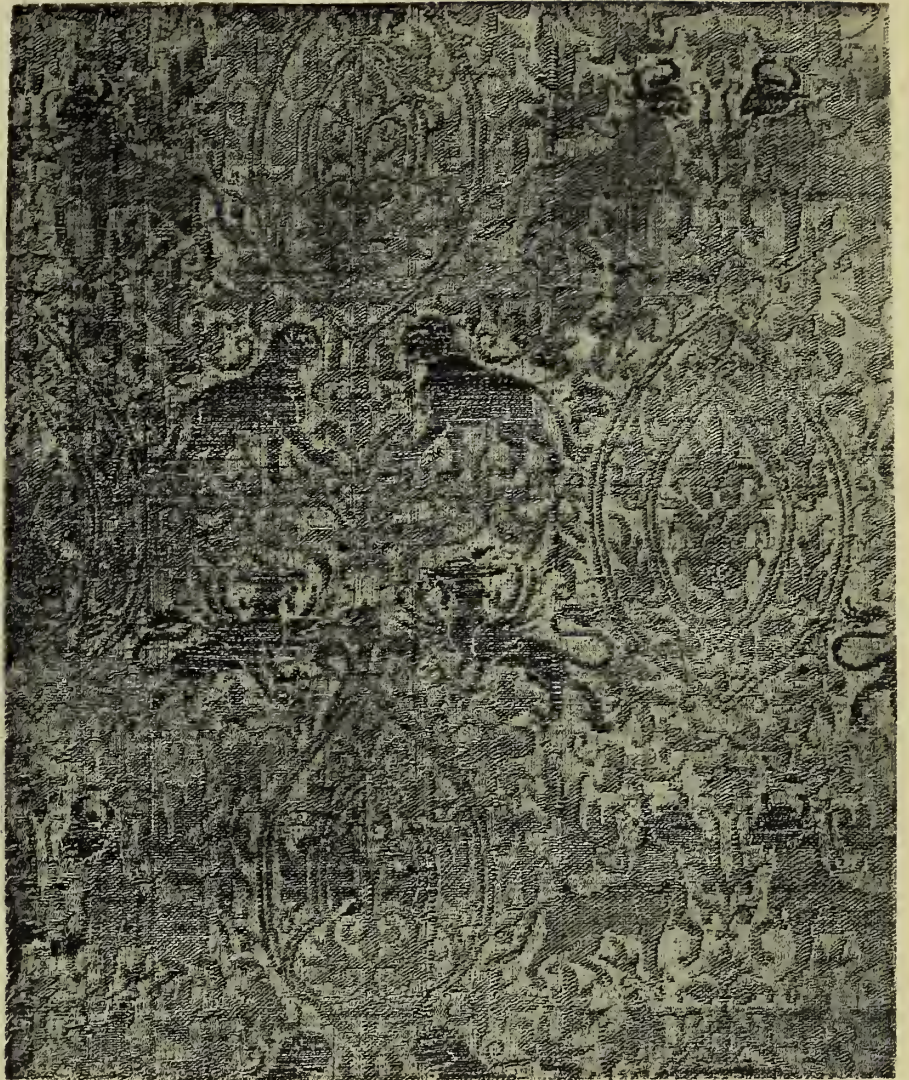


Fig. 225. Diasper tissue with peacocks and gryphons in Aix-la-Chapelle





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Phot. I. Doucet.

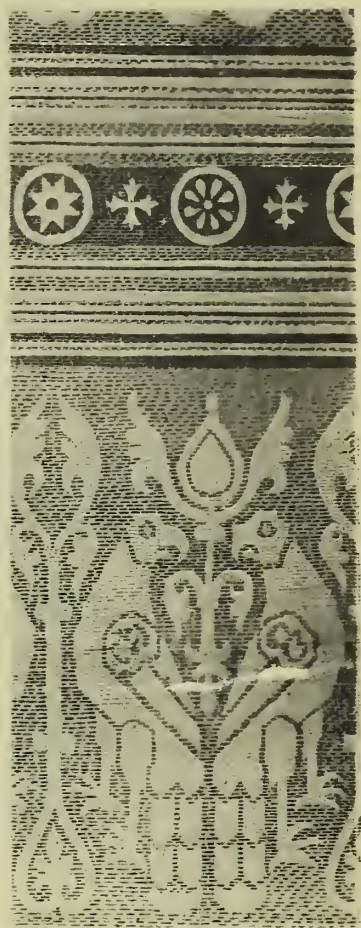
ITALY (LUCCA) BEGINNING 13th CENTURY



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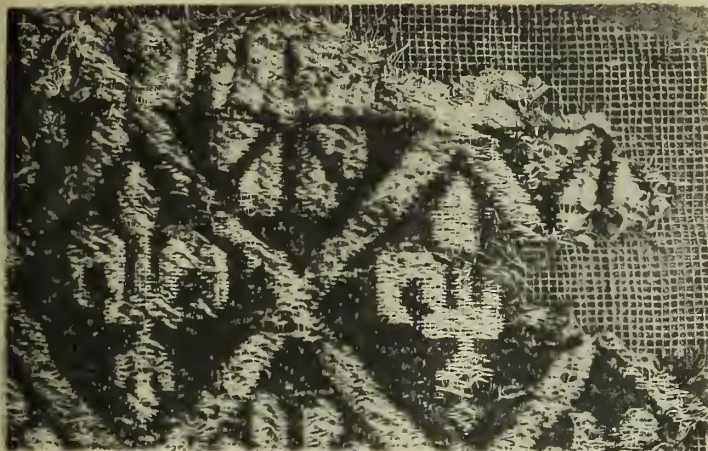
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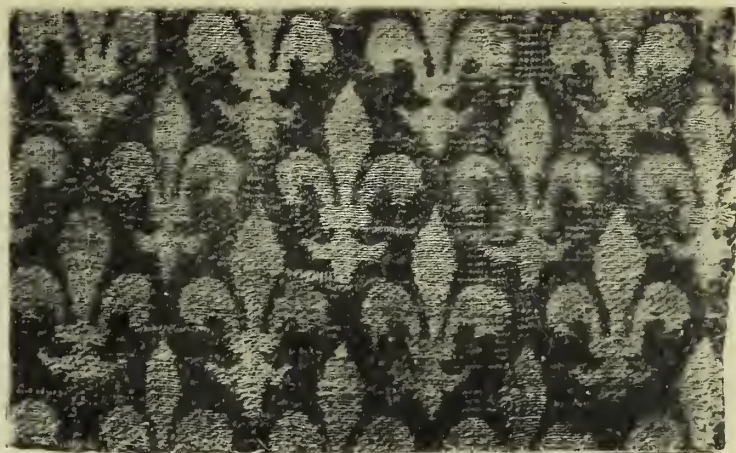
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Silken Issues in Romanesque Style

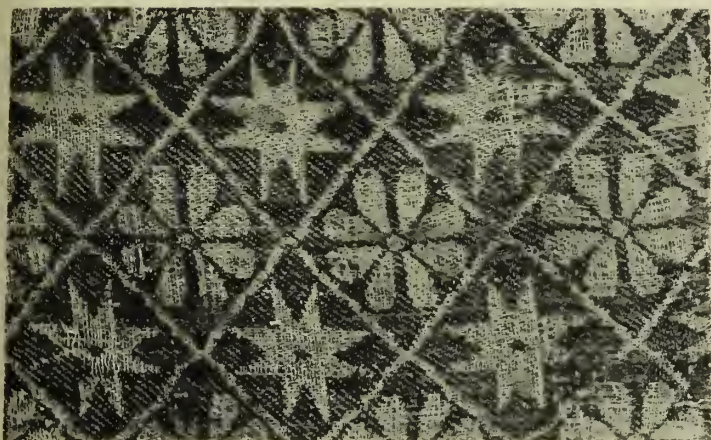
Fig. 229. Peacock pattern. South Kensington Museum. — Fig. 230 and 231. Purses of striped silk with pattern. Kunstgewerbe-Museum Berlin and church in St. Trond. — Fig. 232. Horsesmen hunting with falcons. Kunstgewerbe-Museum Berlin. — Fig. 233. Heraldic lions. — Fig. 234. Castles, lilies and crooks. Kunstgewerbe-Museum Berlin.



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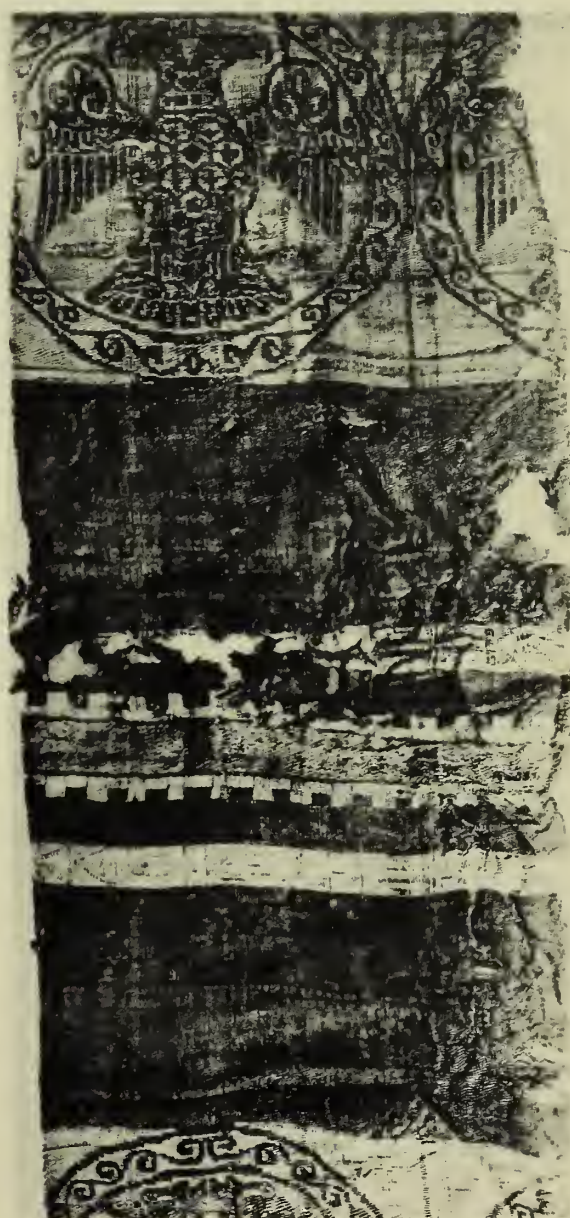
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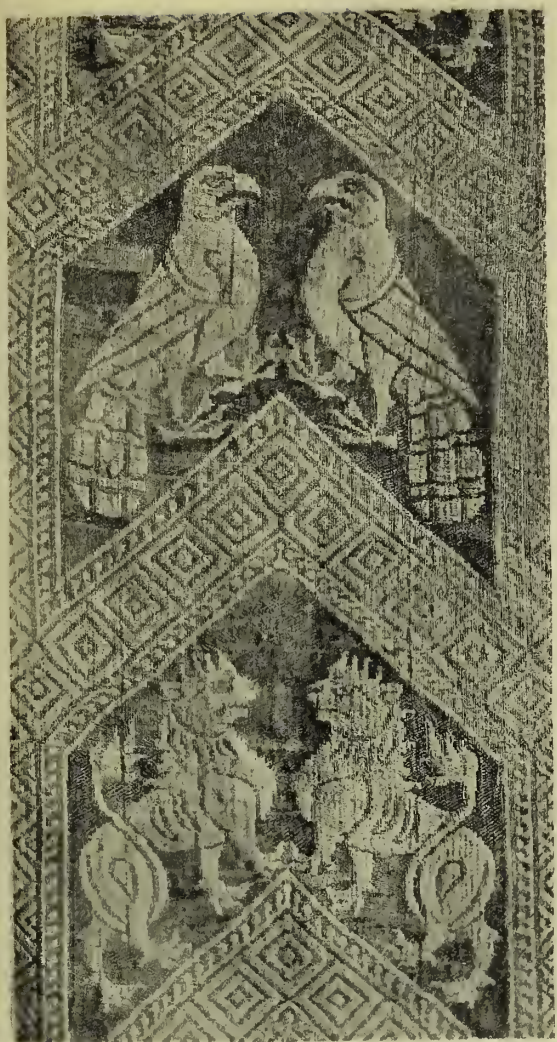


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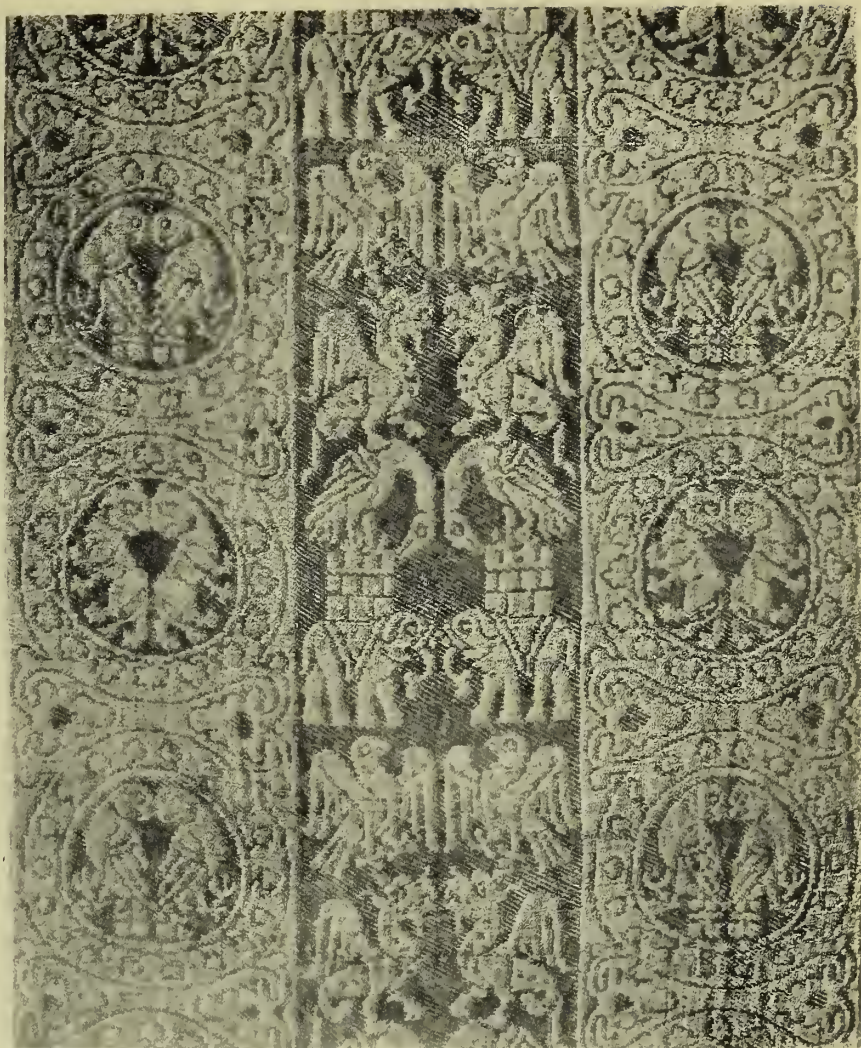


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Romanesque gold brocades.

Fig. 241. Chasuble in S. Rambert sur Loire. -- Fig. 242. Chasuble in the Brunswick Museum. Fig. 243. Chalice cover, Halberstadt Cathedral.



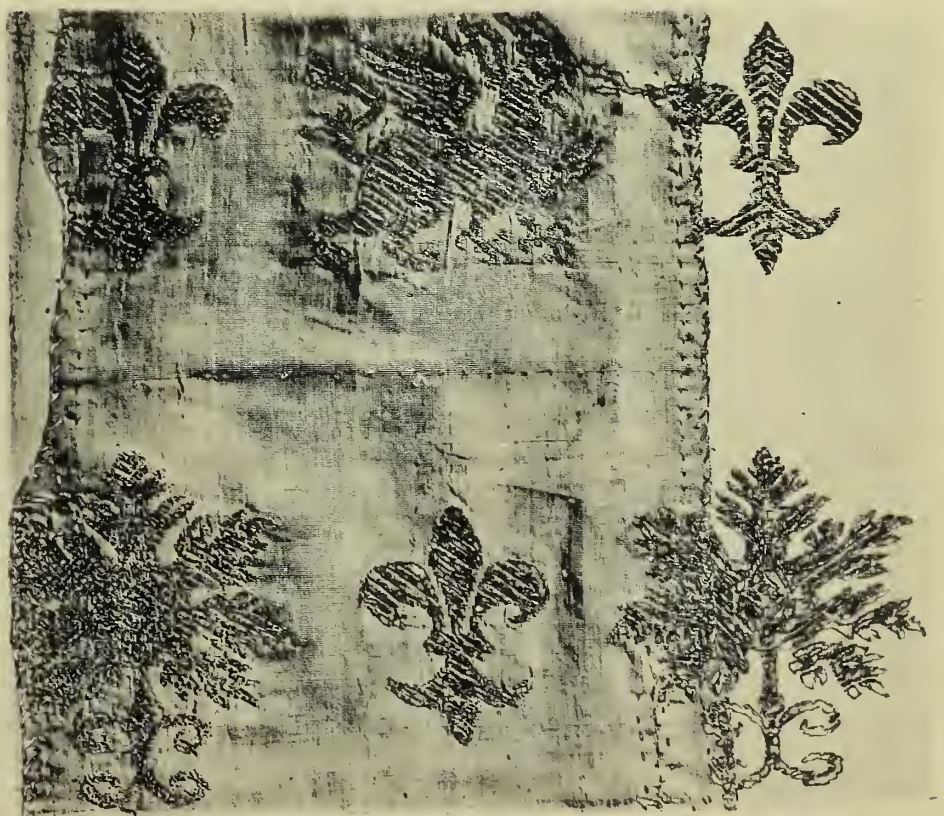
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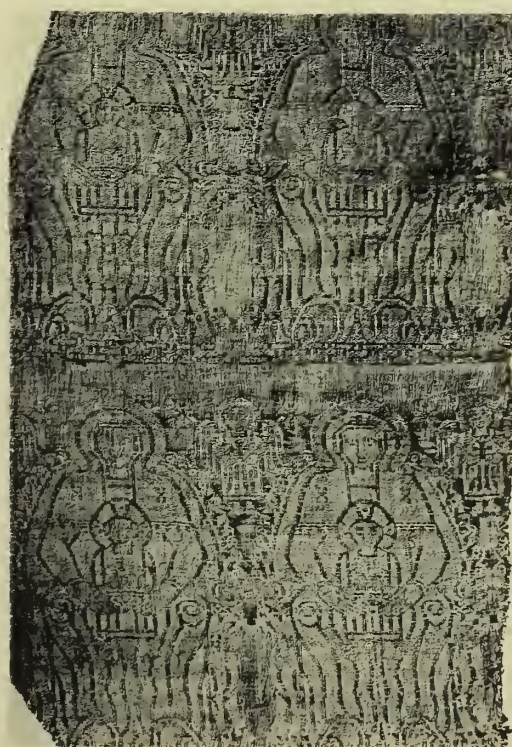
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Half-silk Brocades with Human Figure Patterns.

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Fig. 251. Saint Nicholas and the Virgin Mary. Kreuzkloster in Rostock. — Fig. 252. Virgin Mary and angels.
Kunstgewerbe-Museum Berlin.



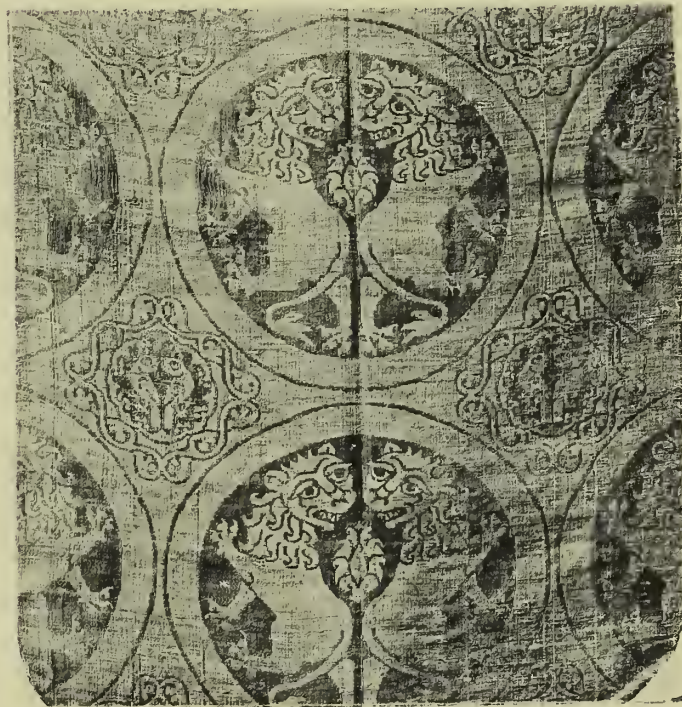
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Romanesque half-silk Brocades.

Fig. 253. Ascent of Alexander the Great. Fig. 254. Gryphons and lilies, in Siegburg. — Fig. 255. Eagle dalmati in Ambazac. Fig. 256, 257, 258. Lion patterns. Collection Errera Brussels. Kunstgewerbe-Museum Berlin and Convent at Lüne.

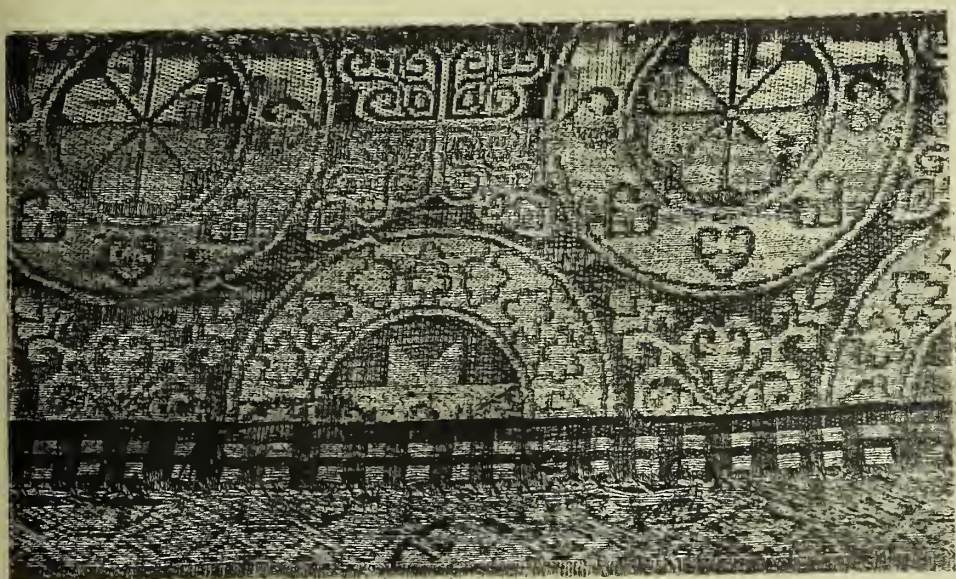
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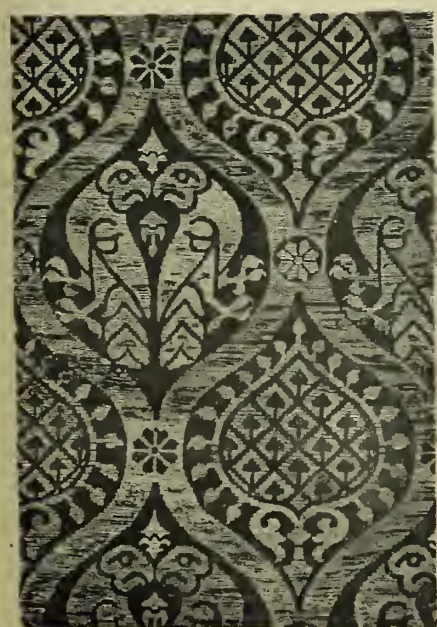
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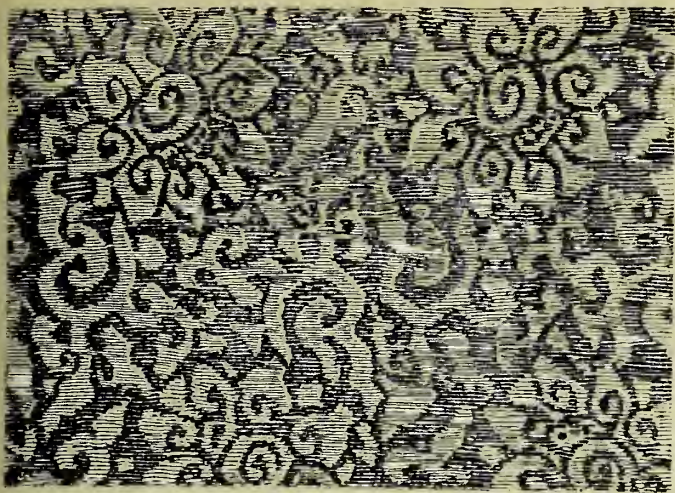


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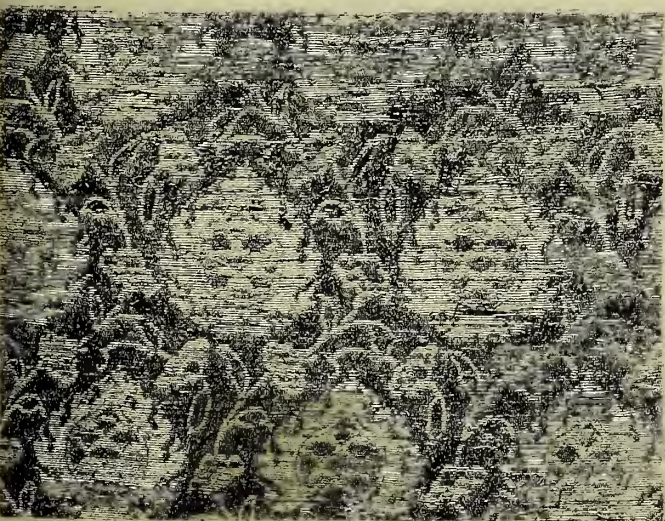
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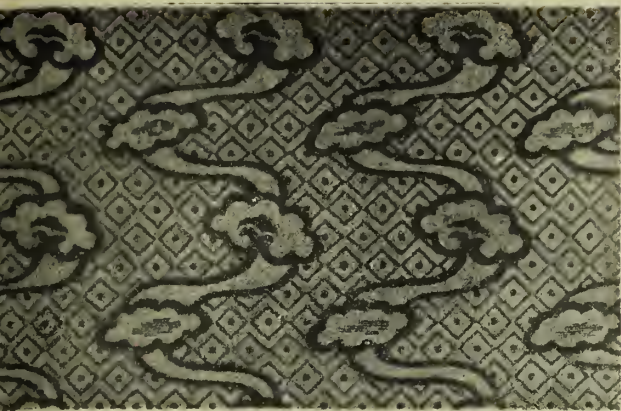
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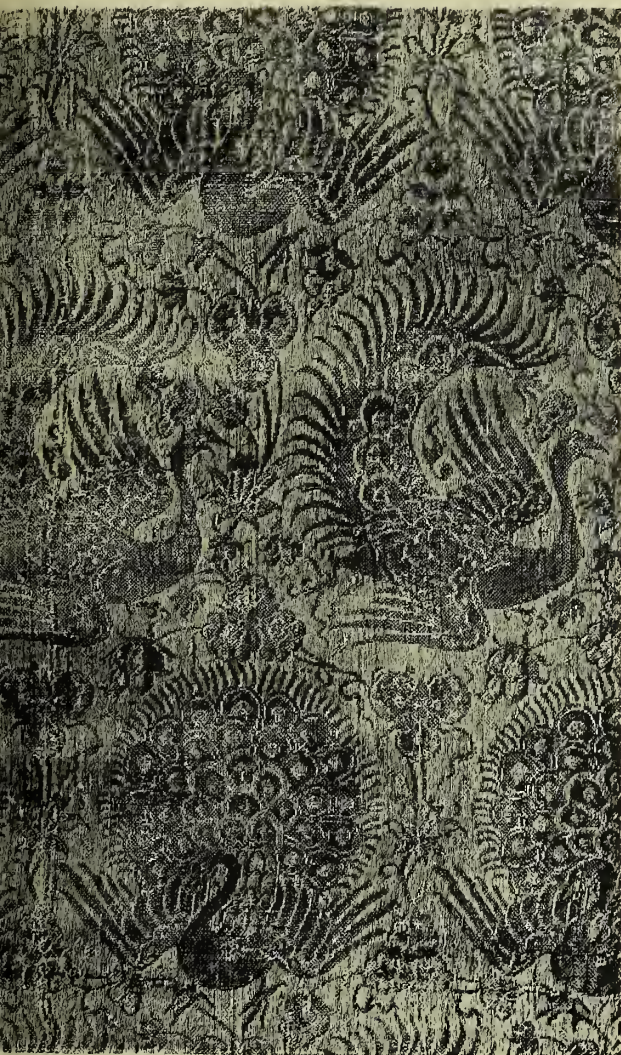
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Brocades with vine patterns

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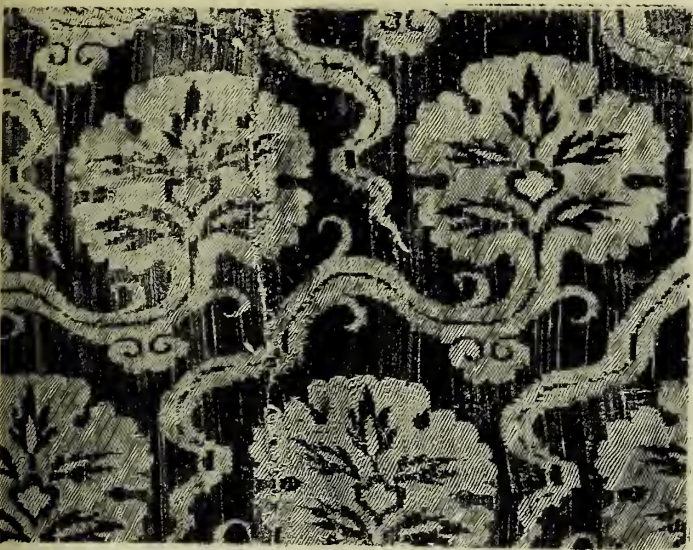


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Fig. 270. Damask brocade for the dalmatic of the imperial coronation vestments in Vienna, 14th century. — Fig. 271. Peacock brocade, 14th century, in Brunswick. — Fig. 272. Brocade with lions and dragons, 14th century, in Stralsund. — Fig. 273. Brocade with lingma (dragon-headed horse), 18th century. Gewerbe-Museum Stuttgart. — Fig. 274. Khilin and lotus vines, 19th century. Kunstgewerbe-Museum Berlin.



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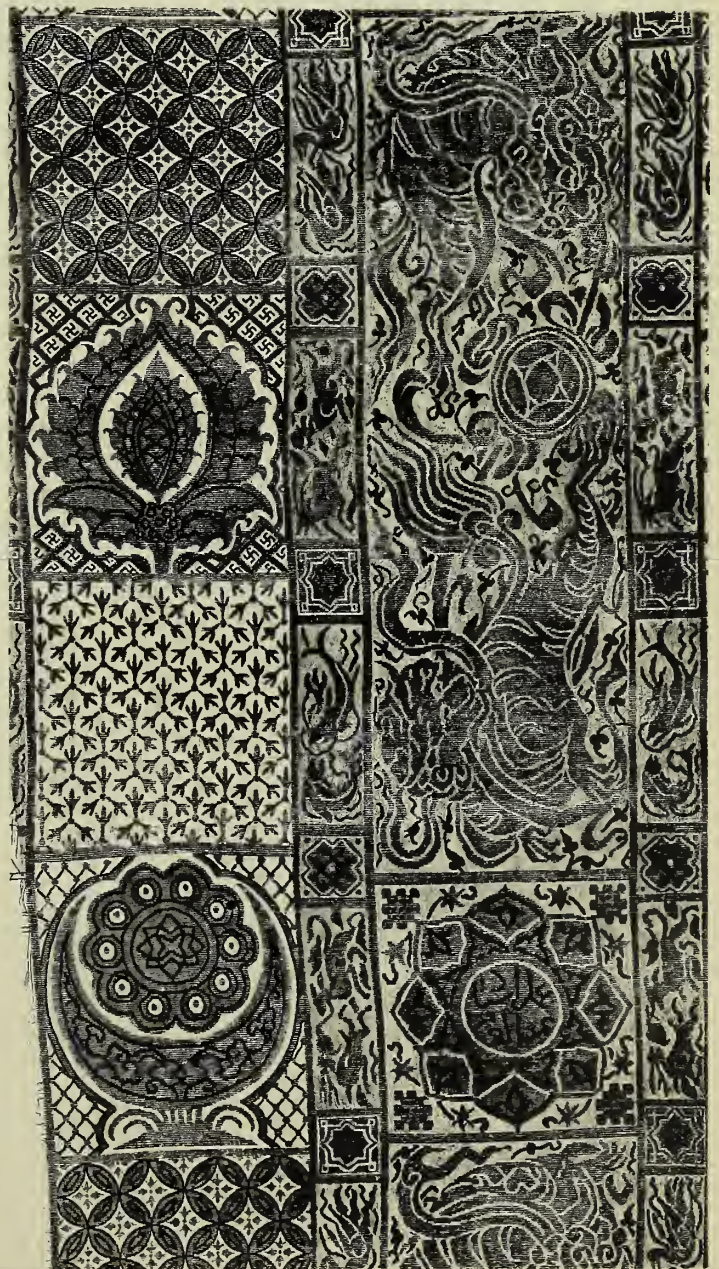
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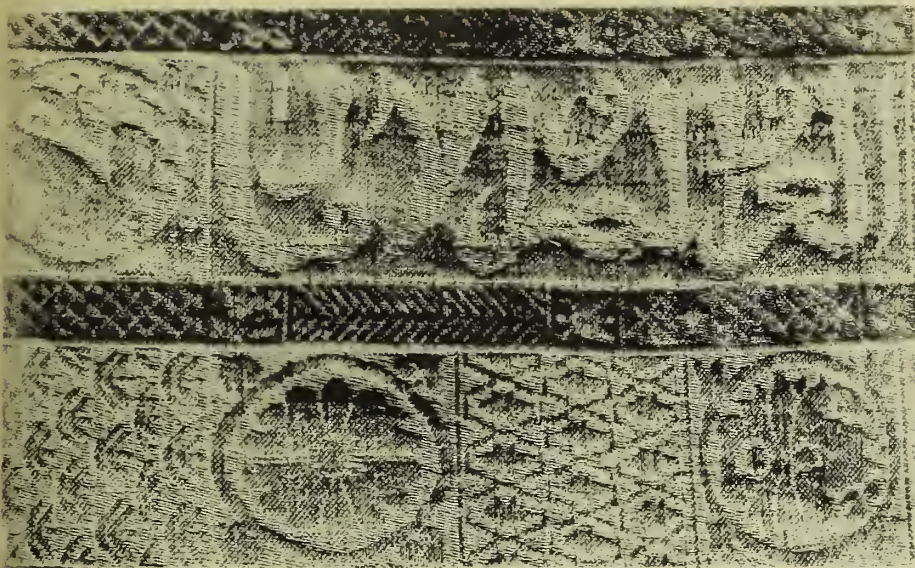
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Export silken Brocades for the Islamic Orient

Fig. 281, 282, 283 — Details of patterns of the Chinese brocade vestments in Rajasthan — Fig. 284 — Close-up of brocade. Museum Brunswick



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Gold brocades under Chinese Influence.

Fig. 285. Lotus vines and hares (Symmetrical pointed oval or ogival scheme). Kunstgewerbe-Museum Berlin.
 Fig. 286, 287. Animals between oblique lotus vines. South Kensington Museum -- Fig. 288 Khilins and birds in
 symmetrical lotus vines. South Kensington Museum.



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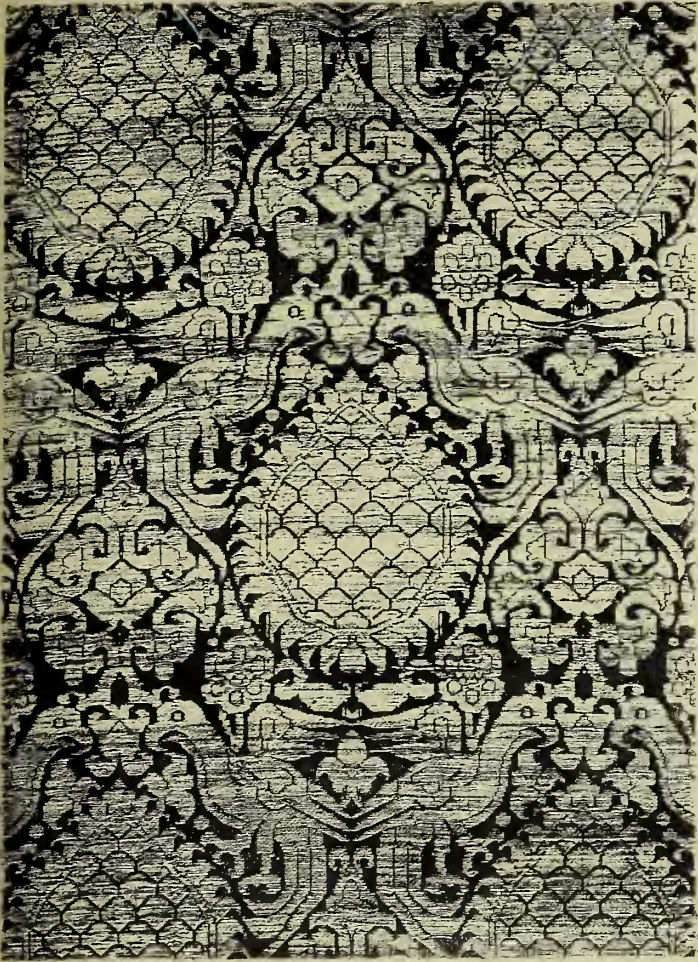
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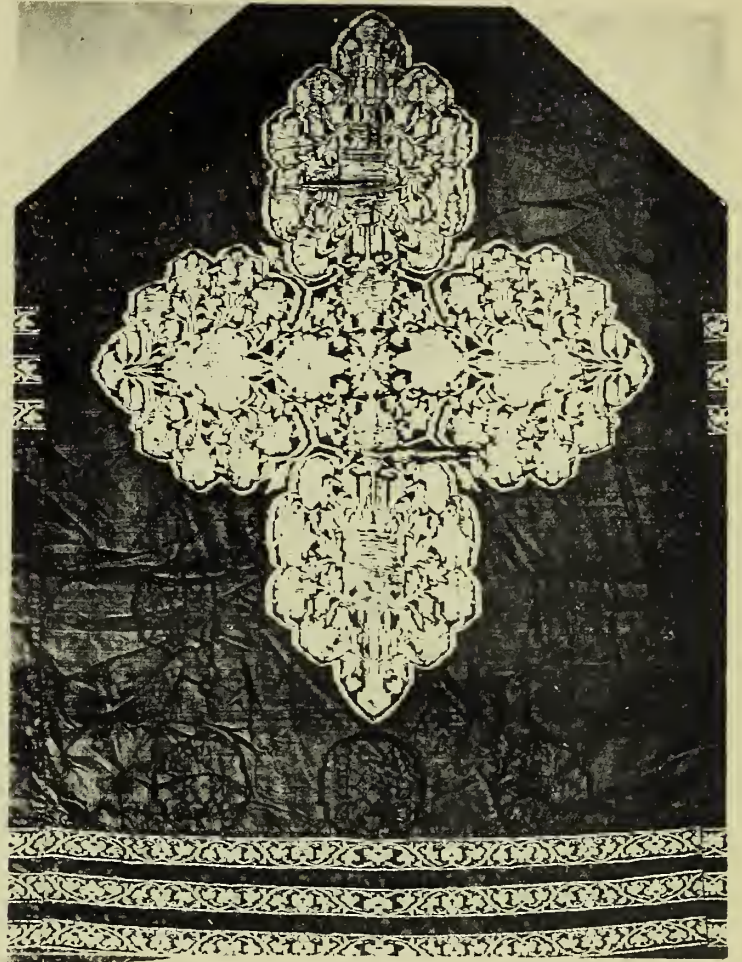
293

Gold brocades partly under Chinese influence.

Fig. 289. Fonghoang and grape vines, after Alan Cole. — Fig. 290. Fonghoang, grape vines and fountains. after V. Gay. — Fig. 291. Fountains and vines. Kunstgewerbe-Museum Berlin. — Fig. 292. Fountains and gryphons. Kunstgewerbe-Museum Berlin. — Fig. 293. Birds in pointed ovals. Kunstgewerbe-Museum Berlin.



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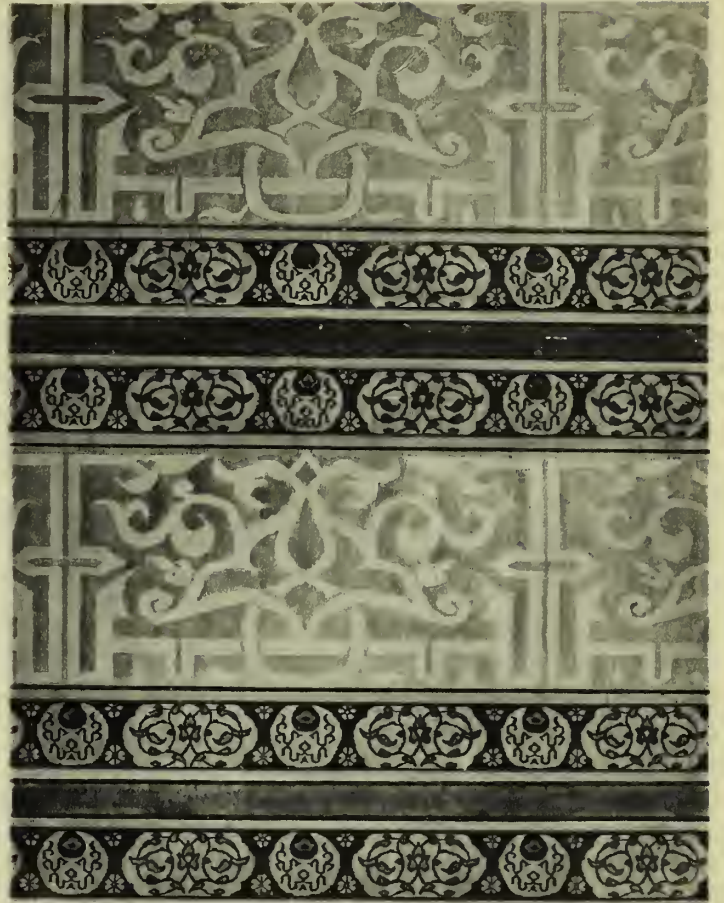


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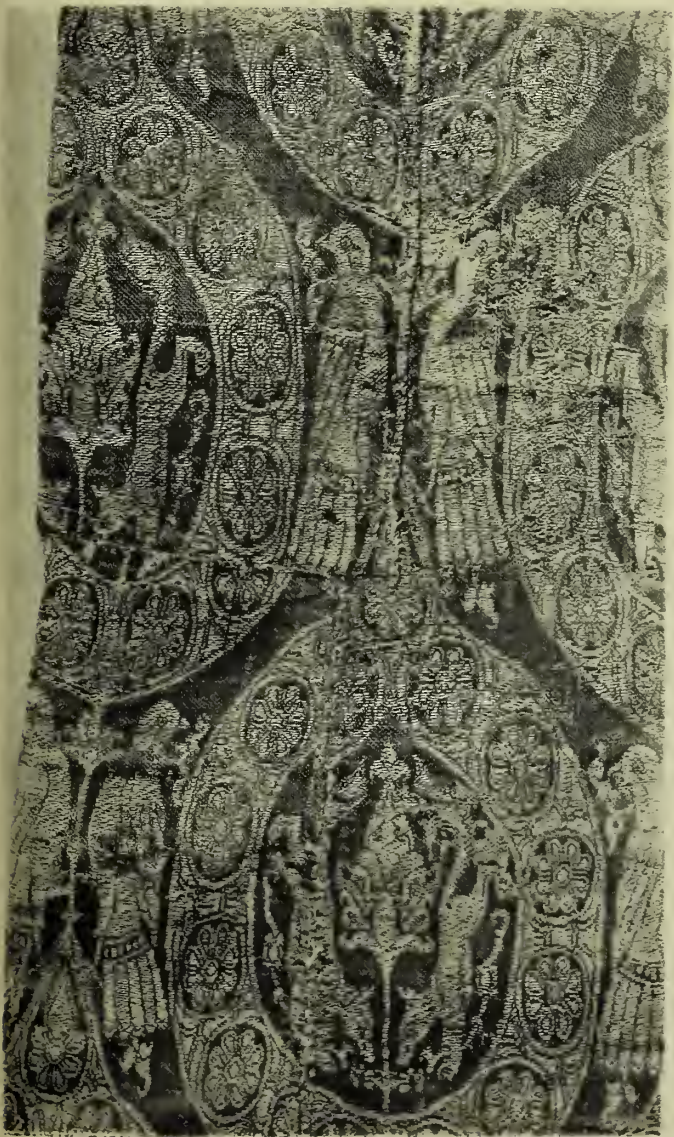
Fig 294. Silver brocade 14th century. Museum Brussels. — Fig. 295. Brocade with khilins, arabian and Chinese inscriptions. Persia 14th century. Kunstgewerbe-Museum Berlin. — Fig. 296. Piece of brocade, 15th century, chasuble in Danzig. — Fig. 297. Piece of silk, 16th century. Kunstgewerbe-Museum Berlin.



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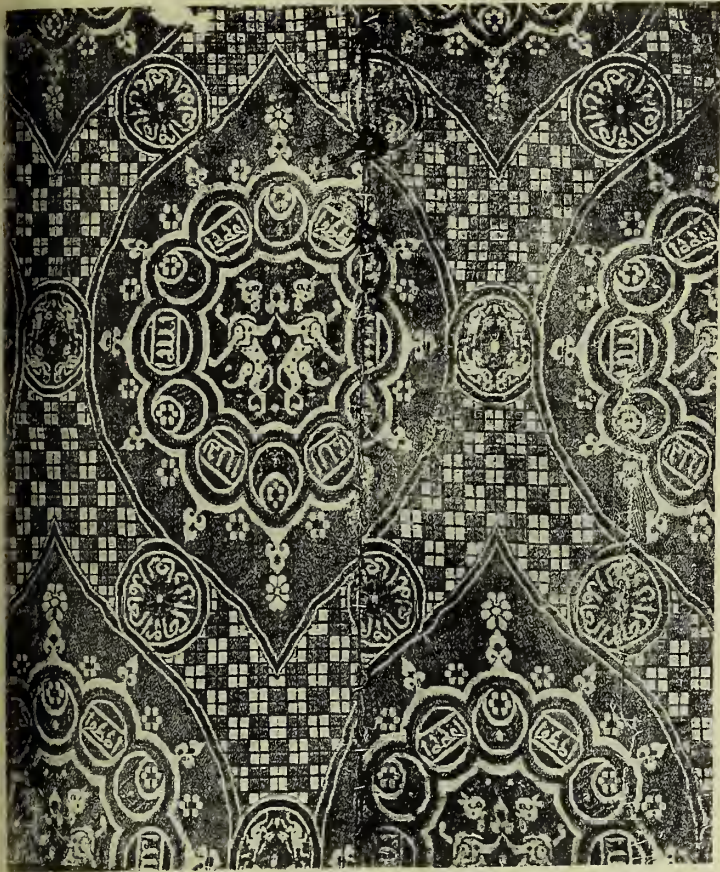


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Fig. 299. Striped brocade, Persian or Mamelukian, in Dattag. — Fig. 300. Piece of striped silk from Egypt, Kunstgewerbe-Museum Berlin. — Fig. 301 and 302. Descendants of the bound style, Egypt about 1300. Kunstgewerbe-Museum, Kunstgewerbe-Museum Leipzig.



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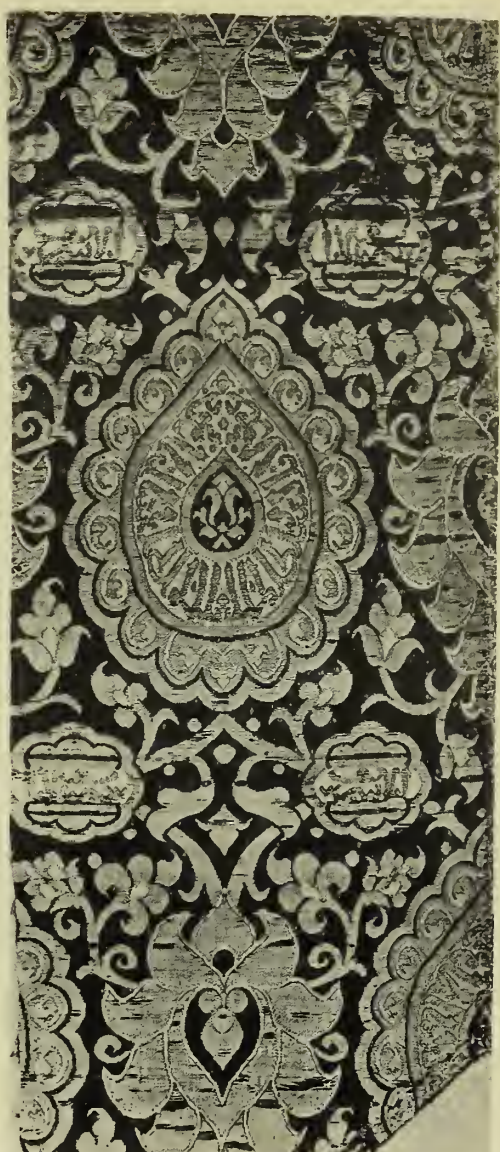


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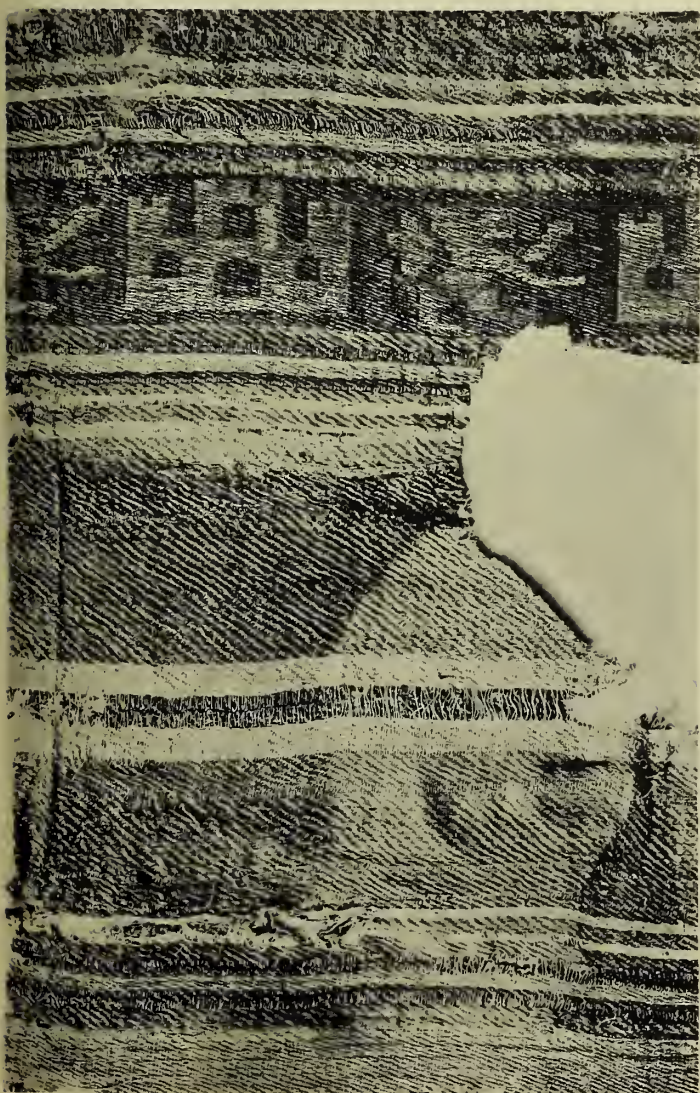
Fig. 303. Piece of Mameluke silk from Egypt. Kaiser-Friedrich-Museum Berlin. -- Fig. 304. Piece of damask from Egypt, Khilins and band ornaments. -- Fig. 305. Polygonal pattern, animals in star-shaped fields. Fig. 306. Piece of Egyptian damask, with the name of the Sultan Muhammed Nasir (†1340). Kunstgewerbe-Museum Berlin.



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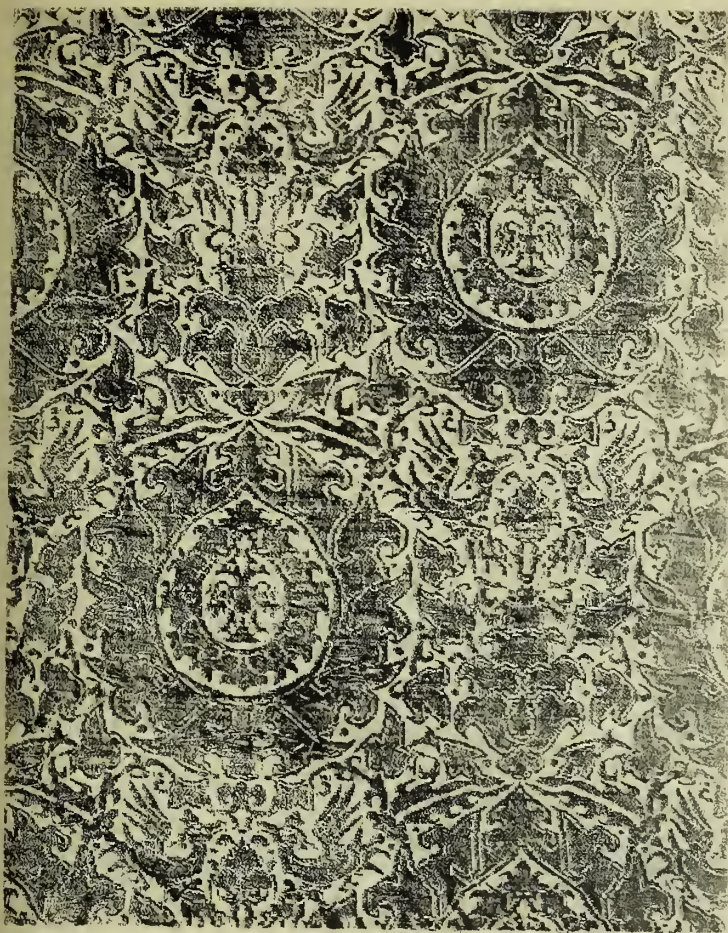


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Fig. 307 Piece of damask in Danzig, lotus palmettes and mosque lamps. Egypt 15th century. Fig. 308 Piece of satin with the name of Sultan Kaitbai of Egypt (+1496). South Kensington Museum. Fig. 309 Piece of striped silk with the coat of arms of Castile and Leon, Spain about 1300. Kunstgewerbe-Museum Berlin. Fig. 310. Brocade with lions and crest of Granada, Spain 15th century. Kunstgewerbe-Museum Berlin.



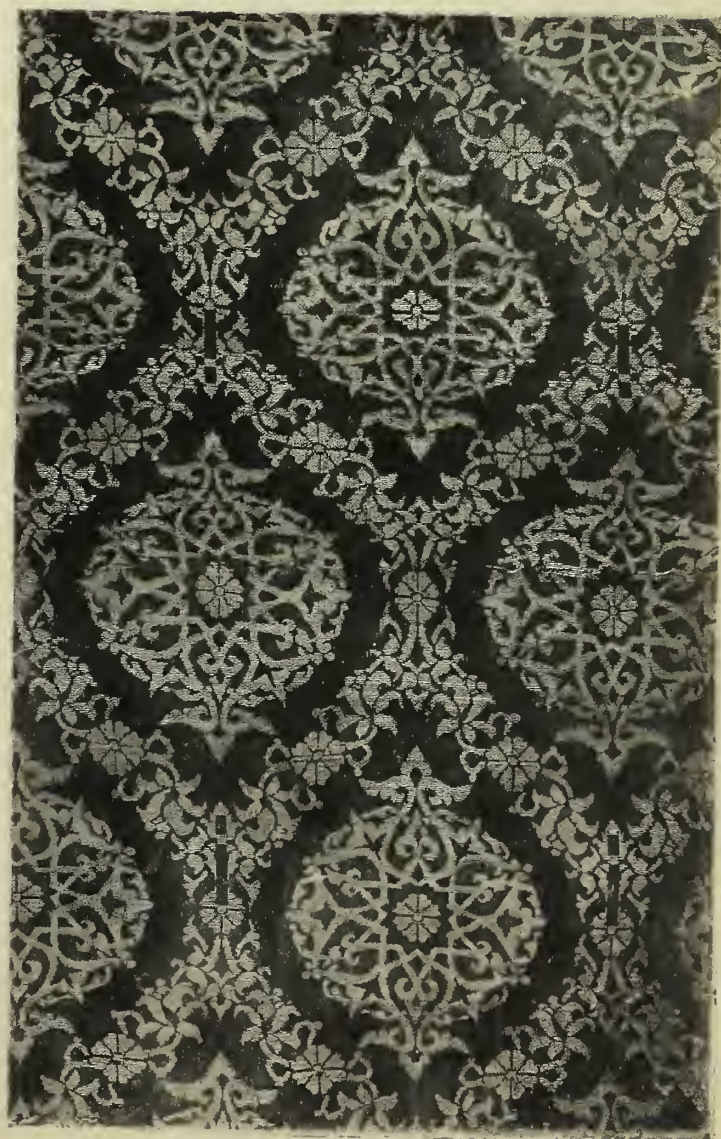
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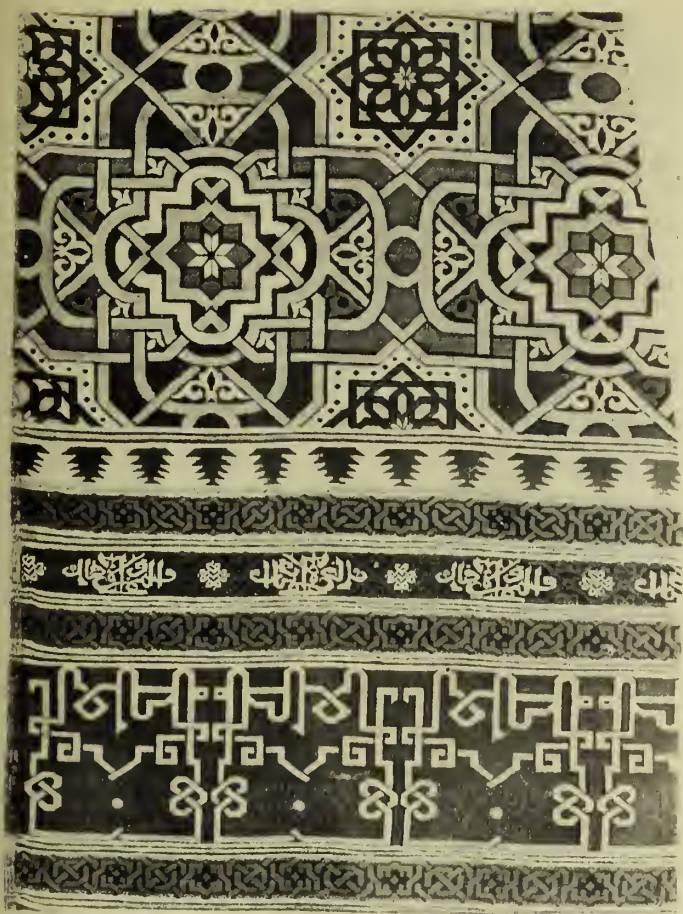
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Chinese influence and Saracenic tendency.

Fig. 311 Brocade from Brandenburg, double-eagles in lotus flowers. — Fig. 312 Lotus palmettes and lions.
Fig. 313, 314. Mixture of lotus vines and arabesques: Kunstgewerbe-Museum Berlin.



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Silken stoffs in the Mauresque style from Granada.
 Fig. 315 Polygonal pattern. Kunstgewerbe-Museum Berlin. — Fig. 316 Striped pattern. Kunstgewerbe-Museum.
 Fig. 317 Arabesque pattern. Kunstgewerbe-Museum Berlin. — Fig. 318 Arabesques and lions about 1500. Kunst-
 gewerbe-Museum Berlin.



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Subtle two-coloured Spanish Silks

Fig. 319. *Unos, otros, y otros*. Description in Düsseldorf and Berlin. — Fig. 320. Piece of striped silk with Arabian medallions in Danzig. — Fig. 321. Original frame in the of Arab squares. Kunstgewerbe-Museum Berlin. Fig. 322. *Unos, otros, y otros*. Kunstgewerbe-Museum Berlin. — Fig. 323, 324. Influence of Italian patterns of the late Gothic style. Berlin and Danzig.



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Pattern of parallel vines under Chinese influence.

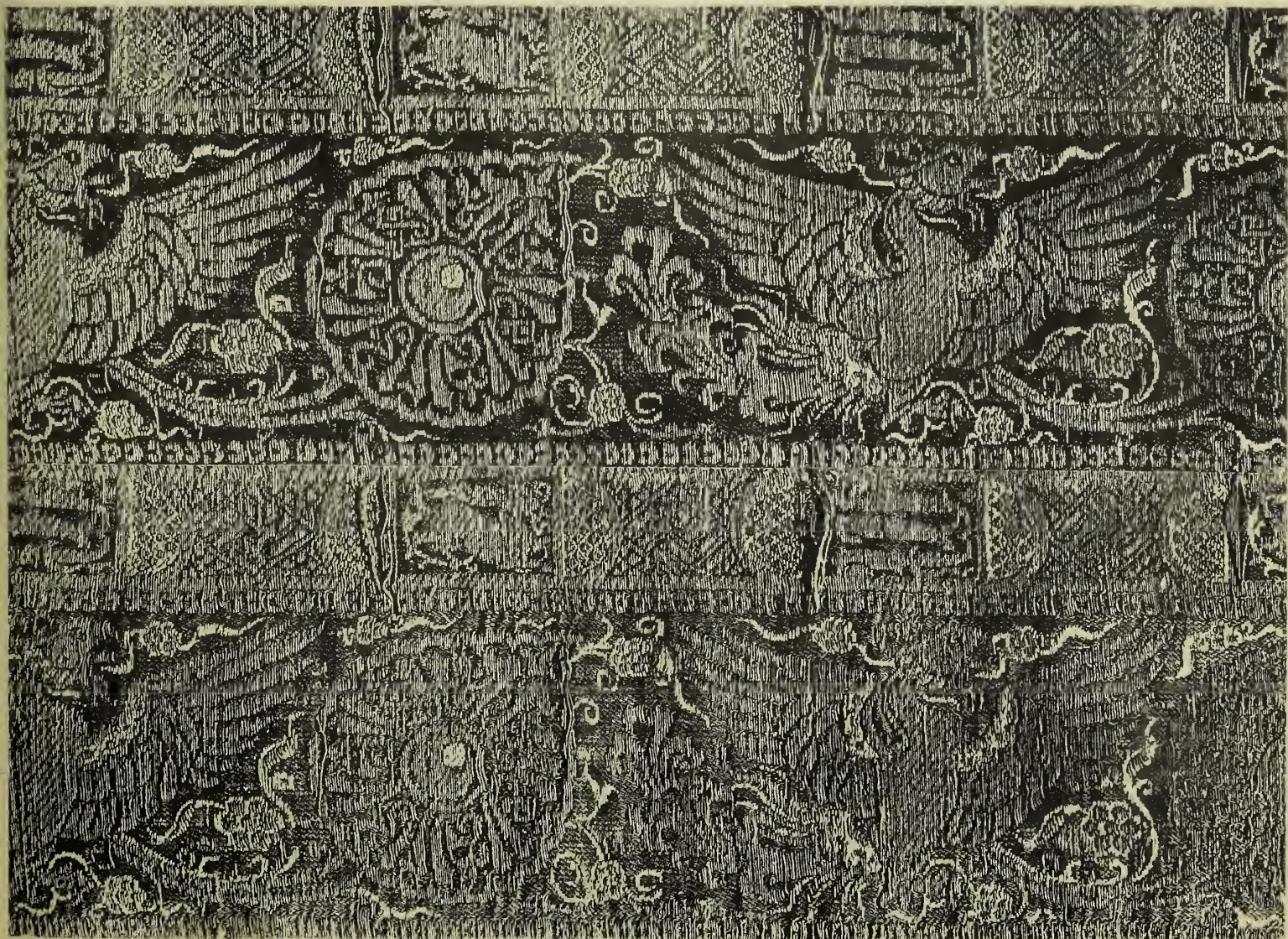
Fig. 325, 326. Silk with gold Khilms, turtles, ducks. Both Kuniswara de-Museum Berlin. — Fig. 327. Parrot pattern. Kuniswara de-Museum Cologne. — Fig. 328. Dragon pattern, dalmatic of Hapsburg. All four specimens from the same workshop.



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Chinese Influence.

Fig. 329. Ohlms' vase pattern. Kunstgewerbe-Museum Düsseldorf. — Fig. 330. Folgering and basilisks. Kunstgewerbe-Museum Berlin. — Fig. 332. Striped brocade. South Kensington Museum. All three pieces from the same work-shop as in Fig. 325-328.



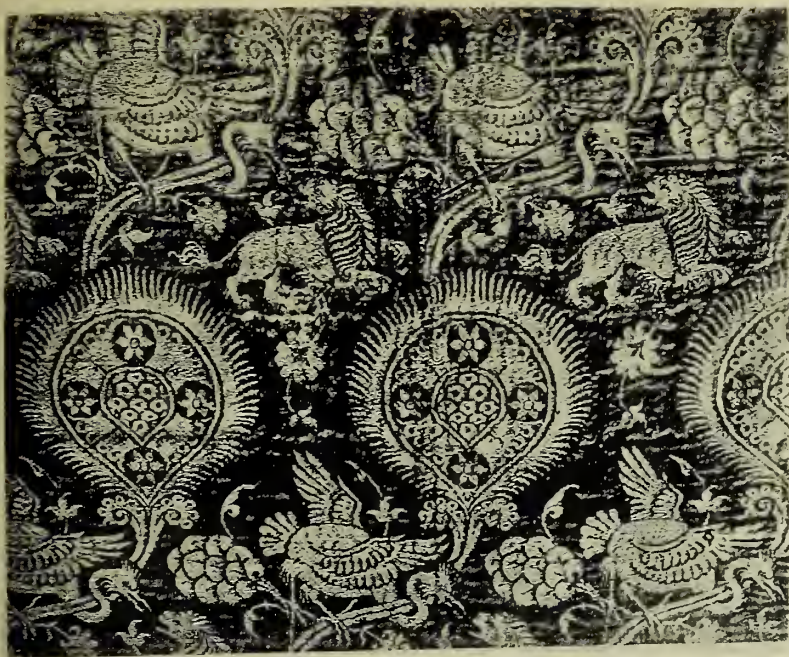
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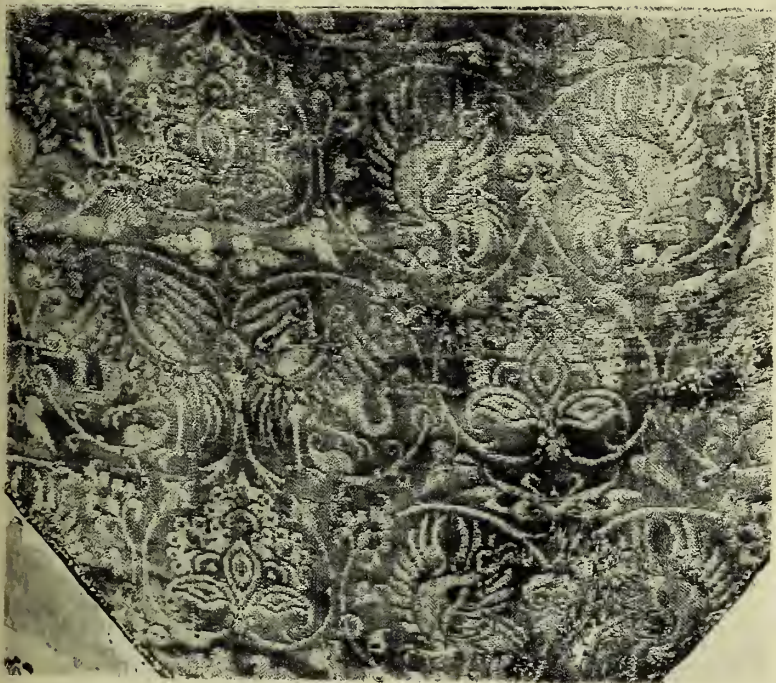
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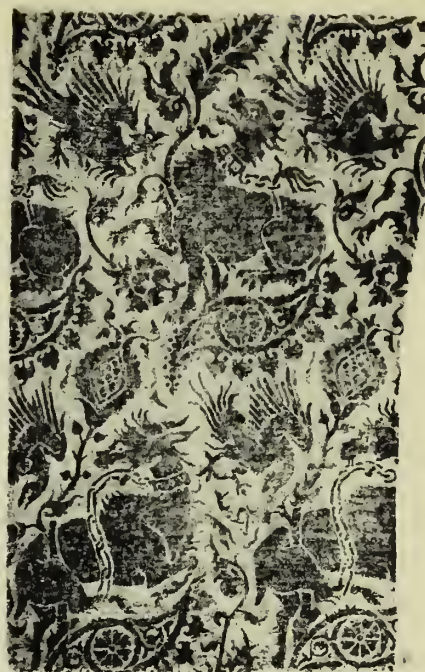


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Fig. 336. Venetian damask in Stralsund, cranes and lions. - Fig. 337. Piece of Luccese damask with cranes, Kunstgewerbe-Museum Berlin. Fig. 338. Damask pattern on a Gothic stained window in Bourges, copied from a silk like Fig. 337. - Fig. 339. Piece of Luccese damask, Kunstgewerbe-Museum Düsseldorf. - Fig. 340. Piece of Japanese silk in Vienna, cranes and turtles.



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Un-paired animal patterns showing Chinese influence.

Fig. 341, 342, 343. Brocades in Halberstadt, London and Danzig: Variations of the Khilin, Lungma and Ponghoang.
Fig. 344; 345, 346. Damask in Düsseldorf, brocades in Danzig and Stralsund: Italianized Chinese animal motives.



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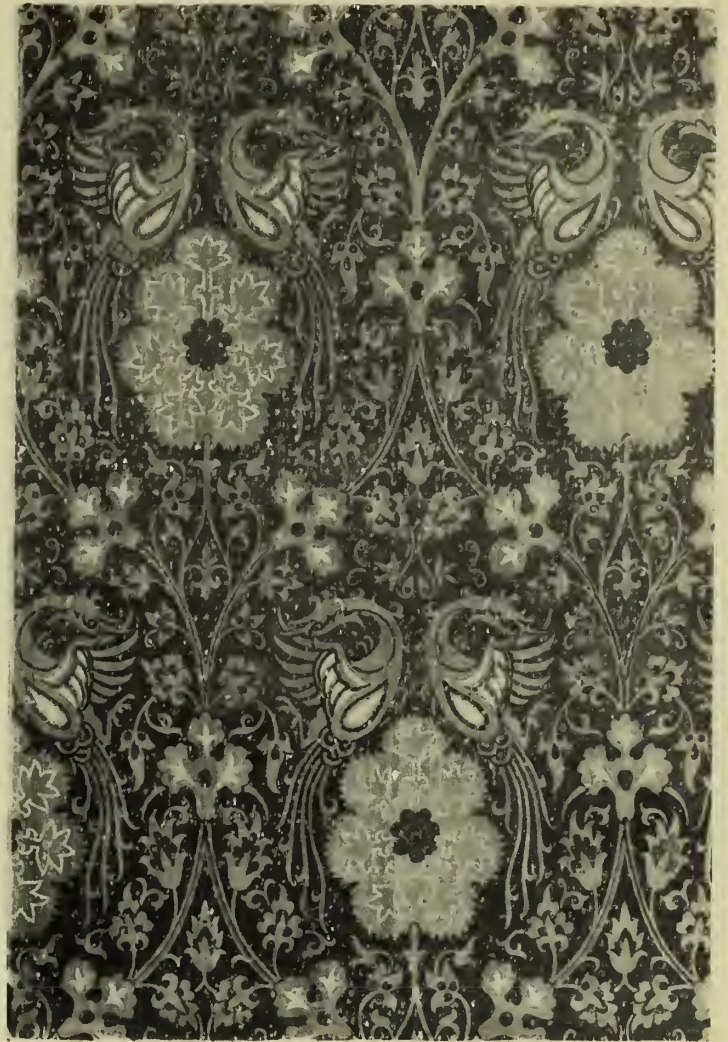


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Fig. 347 and 348. Brocades from Lucca and Venice. Kunstgewerbe-Museum Düsseldorf. — Fig. 349 Italian damask with lotus pattern, in Düsseldorf. — Fig. 350 Italian silk with interlaced ribands pattern. Chasuble in Danzig. Fig. 351 and 352. Japanese silks with interlaced ribands pattern, 19th century.



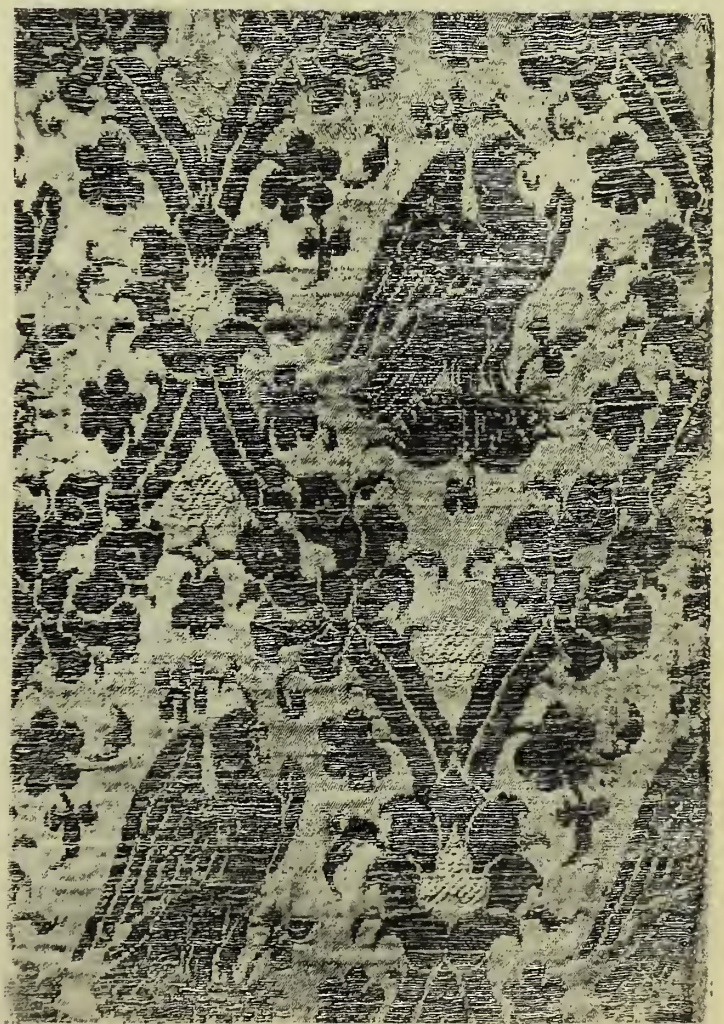
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Sino-Persian Influence in Italy.

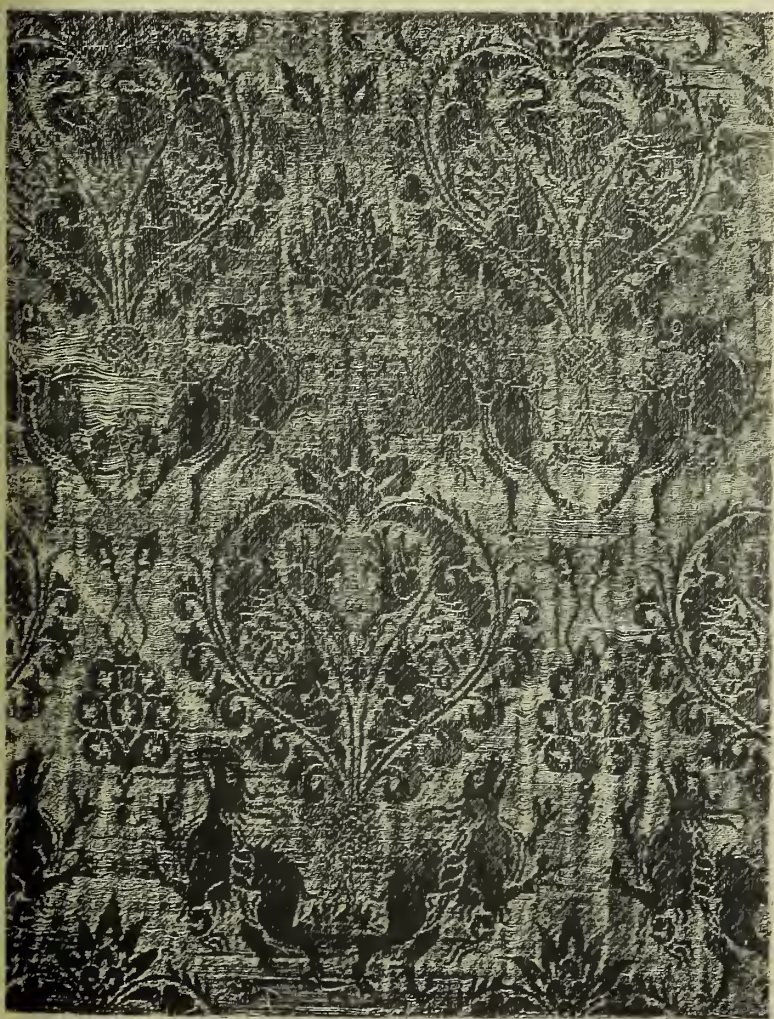
Fig. 353. Pointed oval vine pattern. Kunstgewerbe-Museum Berlin. — Fig. 354. Pointed oval vine pattern with eversed fonghoang. Textile Collection Crefeld. — Fig. 355. Silk pattern on paintings of the Orcagna school, about 1360. — Fig. 356. Venetian brocade with Persian lotus vine. Kunstgewerbe-Museum Berlin.



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Symmetrical Animal Patterns.

Fig. 357. Brocade on the burial robe of Pope Benedict XI. in Perugia, before 1304. — Fig. 358, 359, 360. Brocades of the same style, in Düsseldorf, in the Wartburg, and in the Germanic Museum at Nürnberg.



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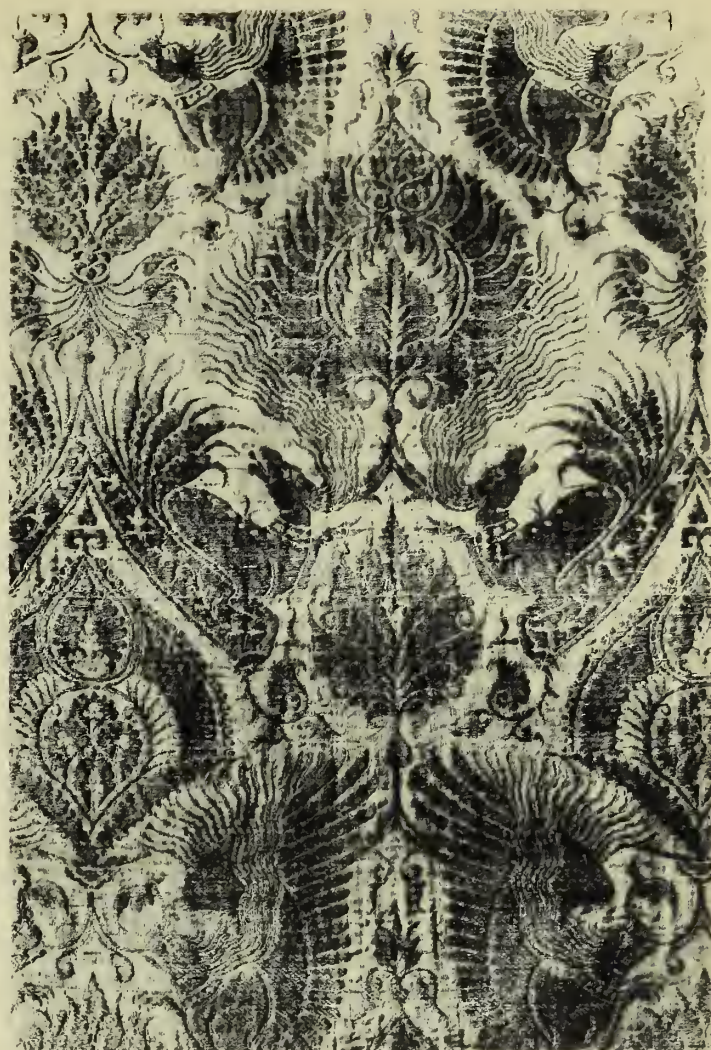
Symmetrical Patterns.

Fig. 361. Fonghoeny pattern. Kunstgewerbe-Museum Düsseldorf. Fig. 362. Palmettes, gryphons with elephant heads and horns. Claspable in Danzig. Fig. 363 and 364. Castle pattern, in Danzig and Halberstadt.

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Fig. 365. Brocade with castles, gryphons, basilisks. Kunstgewerbe-Museum Berlin. Fig. 366. Brocade with variations of lotus, winged dogs, deer. Chasuble in Danzig — Fig. 367. Piece of striped silk with palmettes. Chasuble in South Kensington Museum. — Fig. 368. Silver brocade with dogs, birds and dragons, in Danzig.



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Fig. 369. Brocade with sailing ships. Danzig. — Fig. 370. Brocade with monkeys, dogs, elephants. Danzig.
Fig. 371. Silver brocade with monkeys, dogs, panthers, in Stralsund. — Fig. 372. Brocade in Breslau, unpaired
animal pattern, chained dogs, birds, basilisks.





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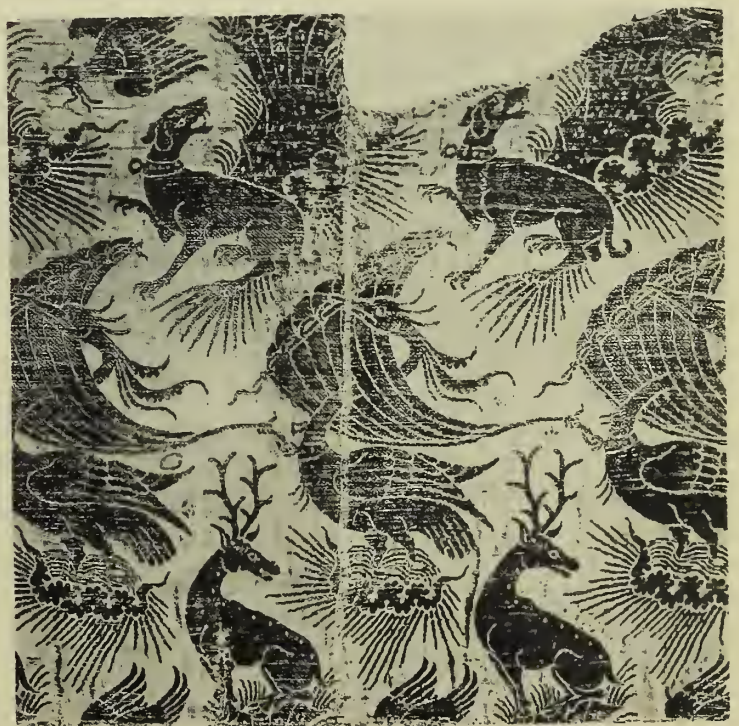
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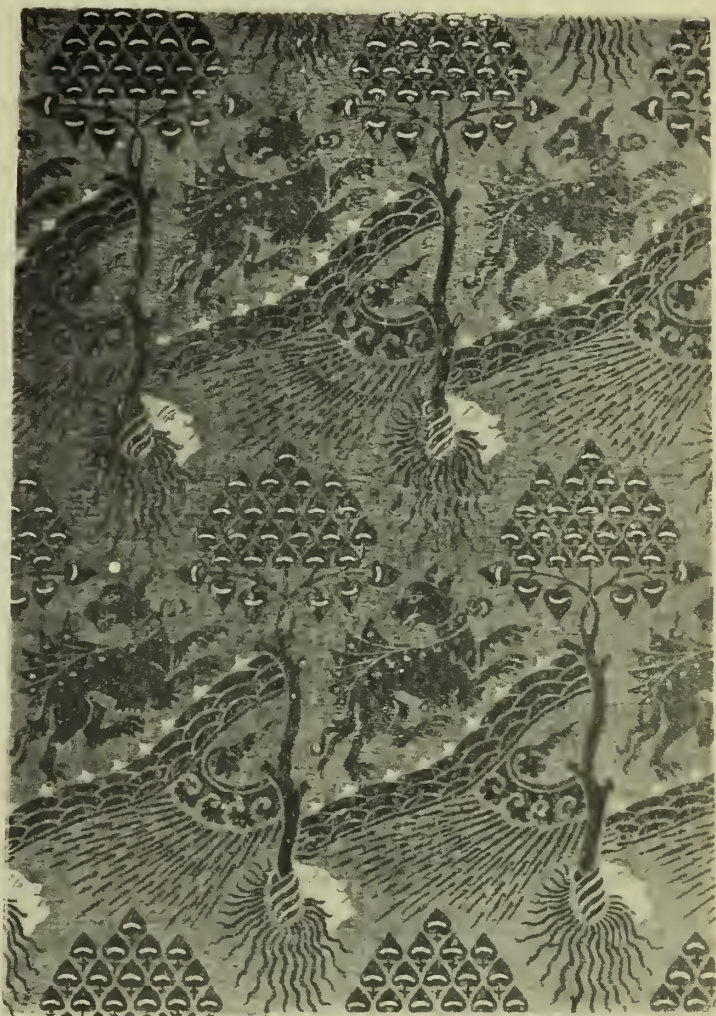
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Early Gothic Brocades with unsymmetrical Animal Patterns.

Fig. 373. Swans and leopards. Danzig. — Fig. 374. Fishes, gryphons and dogs. Danzig. — Fig. 375. Lions. Chasuble in Danzig. — Fig. 376. Lions with mock-Arabian inscription. Kunstgewerbe-Museum Düsseldorf. Fig. 377. Dogs and phantastic animals. Museum Brunswick. Fig. 378. Sailing herons, stags and dogs. Kunstgewerbe-Museum Berlin.



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Fig. 379. Animal pattern with rays filling the ground (from the same designer as Fig. 376 and 378). Kunstgewerbe-Museum ~~London~~ Berlin. — Fig. 380. Pattern with filling of rays. Kunstgewerbe-Museum Berlin. — Fig. 381. Piece of damask ~~by~~ ~~of~~ ~~the~~ ~~same~~ ~~designer~~ ~~as~~ ~~Fig. 379~~. — Fig. 382. Moated castles, khilins and lions. Kunstgewerbe-Museum Berlin.



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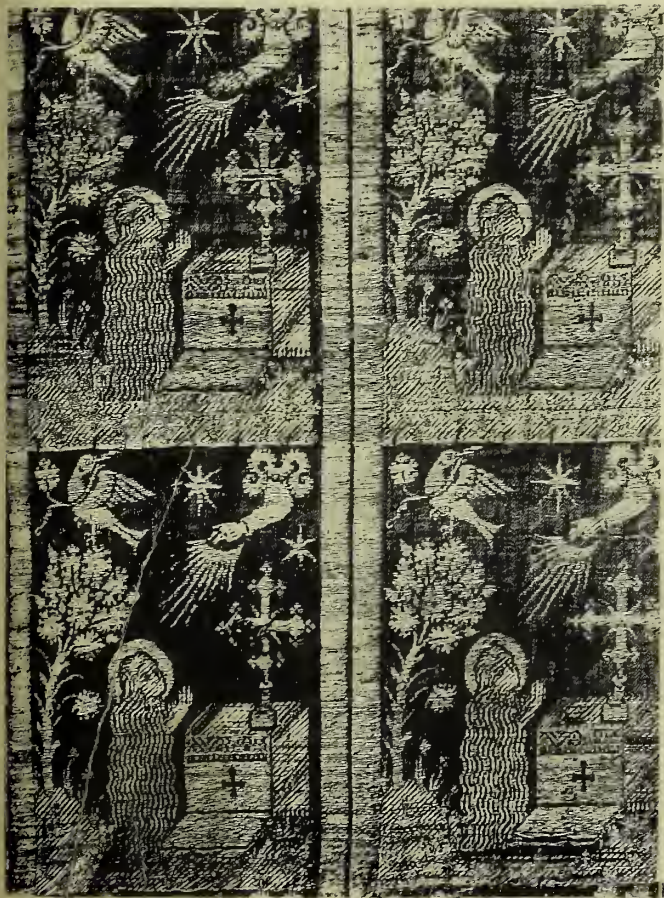
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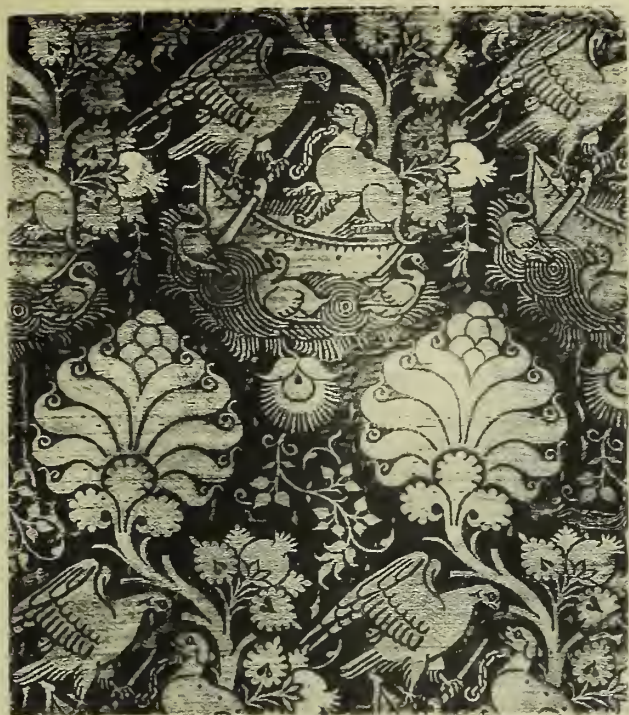
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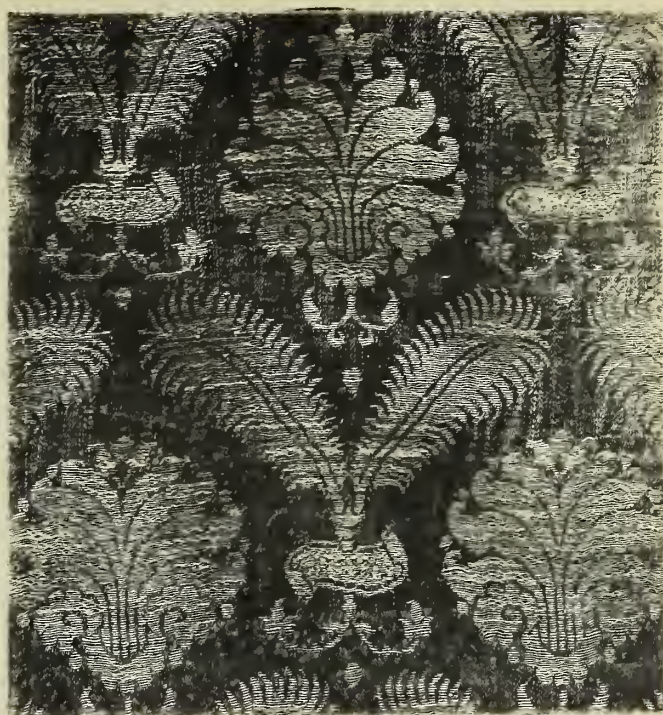
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Patterns of Human Figures.

Fig. 387. *The Queen of Love*, about 1370. Museum Frankfurt a. M. Fig. 388. *The Annunciation*, Kunstgewerbe-Museum Berlin. Fig. 389. *Mary Magdalen*, from a cope in Danzig. Fig. 390. *Angels with the symbols of the Passion*, probably Florence 15th century. Kunstgewerbe-Museum Berlin.



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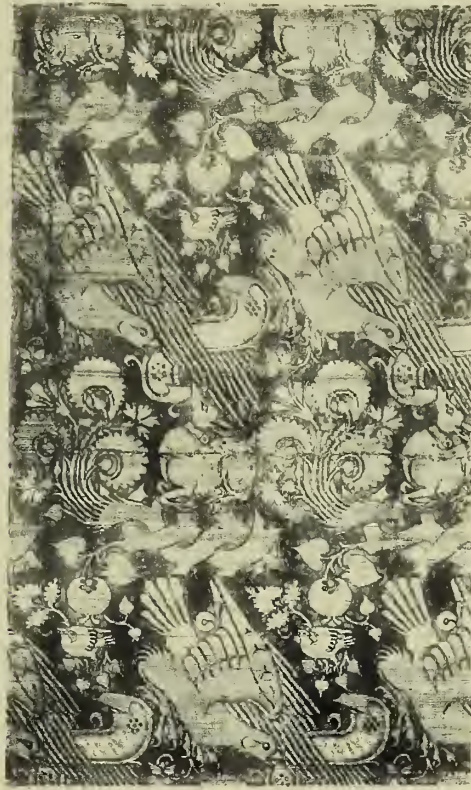
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Fig. 391. Piece of gold brocade, hunting falcon and dog in a Venetian gondola. Danzig and Berlin. Fig. 392. Feather and palmette pattern. Chasuble in Halberstadt. — Fig. 393. Parallel vines with palmettes. Kunstgewerbe-Museum Düsseldorf. Fig. 394 and 395. Animal patterns with hunting falcons, swans, deer. Kunstgewerbe-Museum Berlin and South Kensington Museum.

VENICE 15th CENTURY



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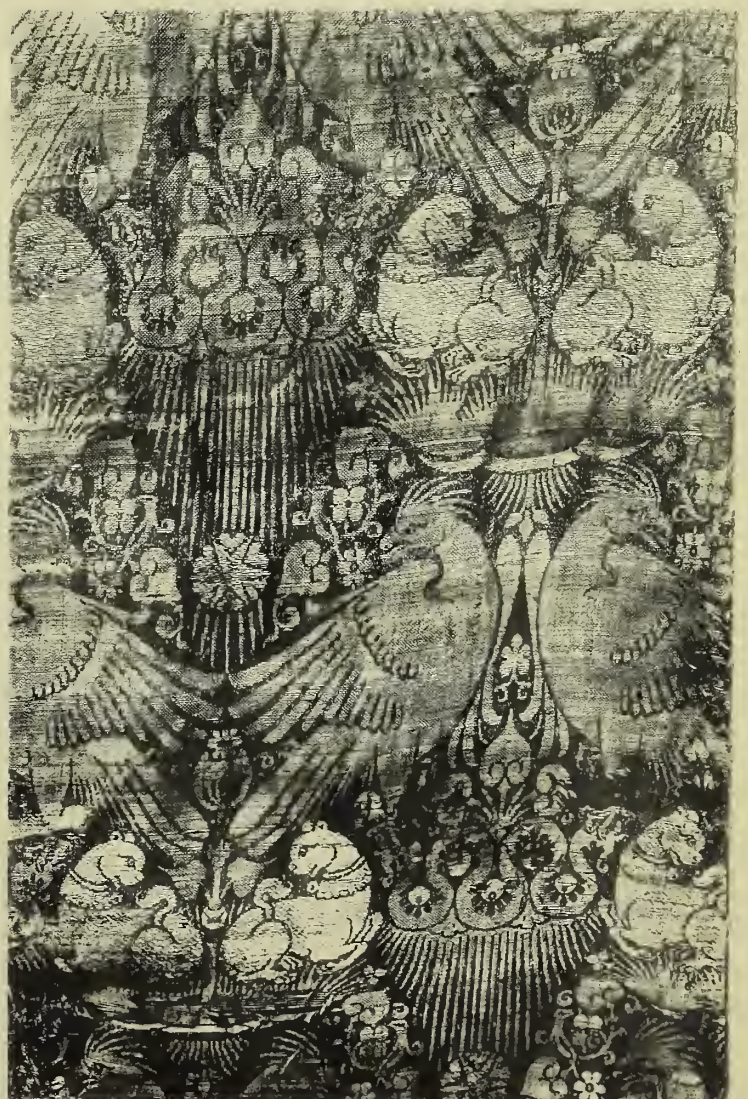
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Fig. 396. Hunting falcons and leopards (from the same designer as Fig. 391, 394-395). - Fig. 397. Hunting falcons and deer. Danzig. - Fig. 398. Unicorn in a forest, after Fischbach. - Fig. 399. Eagles and hunting leopards, after Fischbach. - Fig. 400. Falcons and hunting leopards. Kunstgewerbe-Museum Berlin.



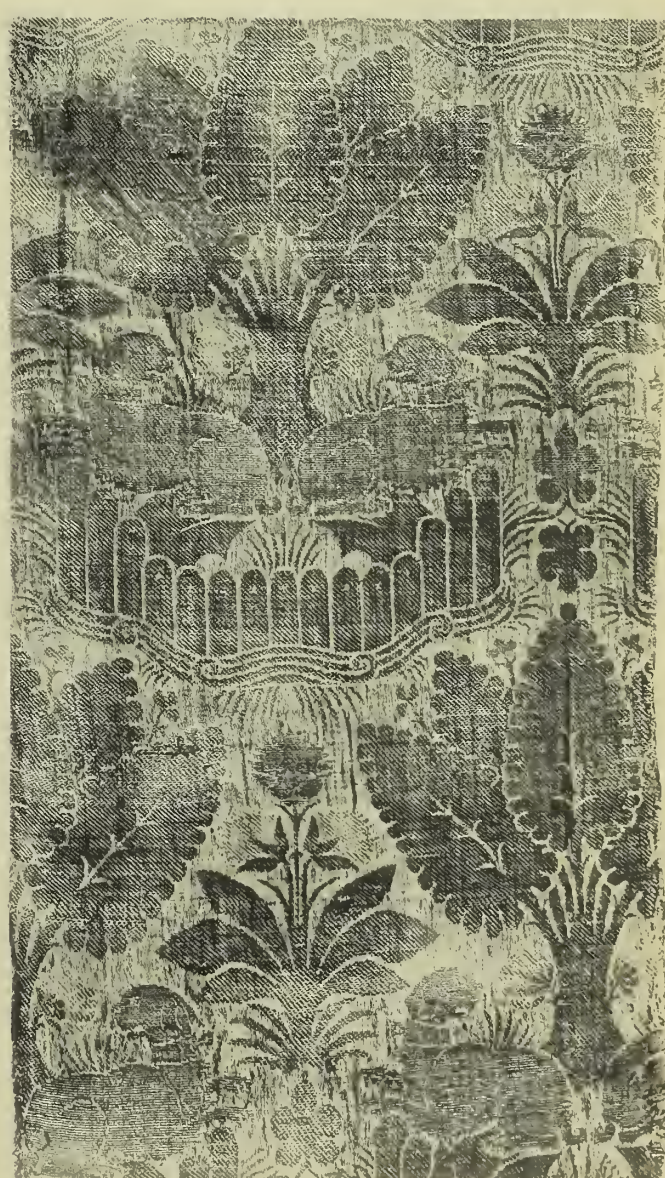
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Symmetrical Animal Patterns.

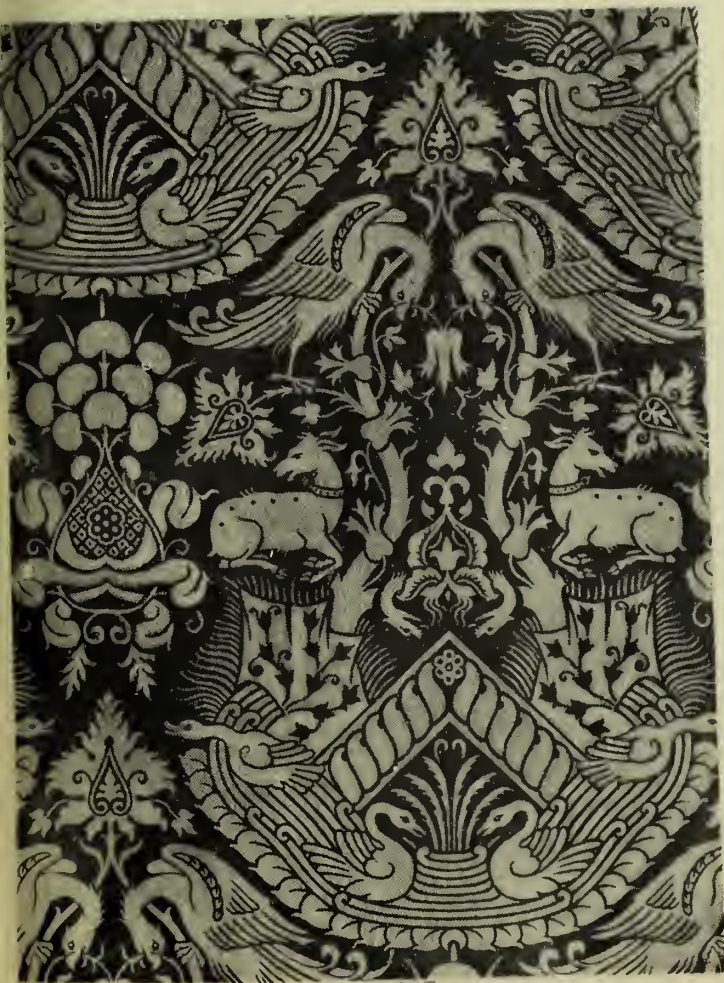
Fig. 401. Piece of brocade, radiant moons between falcons, lions and swans. Chasuble in the Brunswick Museum.
 Fig. 402 and 403. Brocades with radiant moons, falcons, leopards and lions. Kunstgewerbe-Museum Düsseldorf.
 Fig. 404. Hunting dogs in a fence. Kunstgewerbe-Museum Berlin.



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Fig. 405. Landscape-like hunting pattern. Brocade mantle in Danzig. — Fig. 406. Hunting motive in symmetrical duplication. Brocade mantle in Danzig. Fig. 407. Landscape-like pattern in symmetrical duplication. Brocade chasuble in Danzig. — Fig. 408. Stags under radiant clouds. Kunstgewerbe-Museum Berlin.



Fig 409 Three designs for patterns in the sketch book of Jacopo Bellini, in the Louvre.



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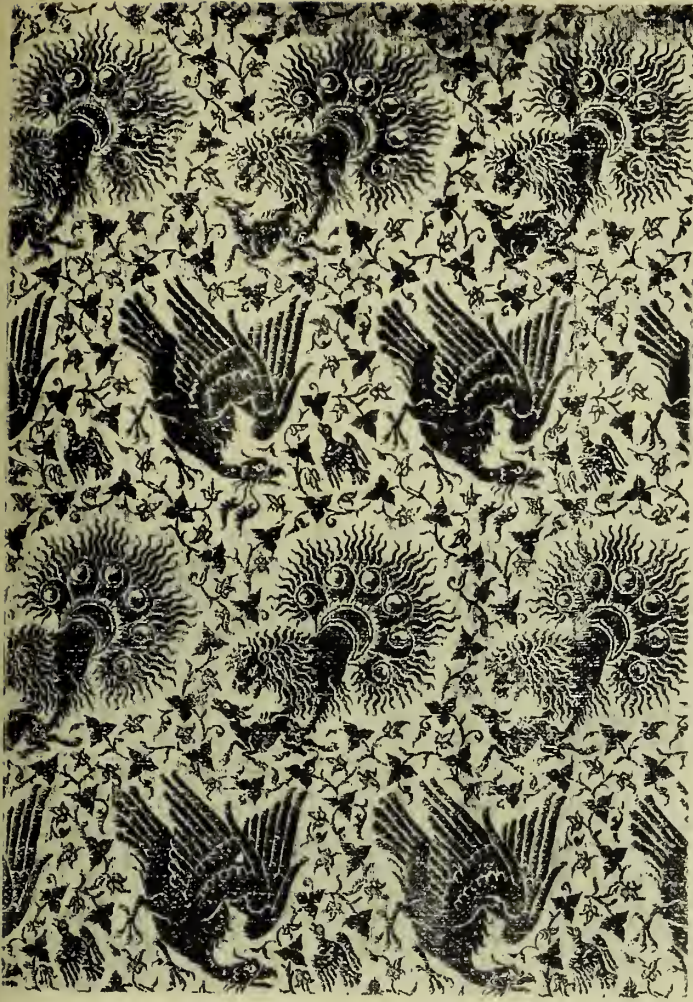
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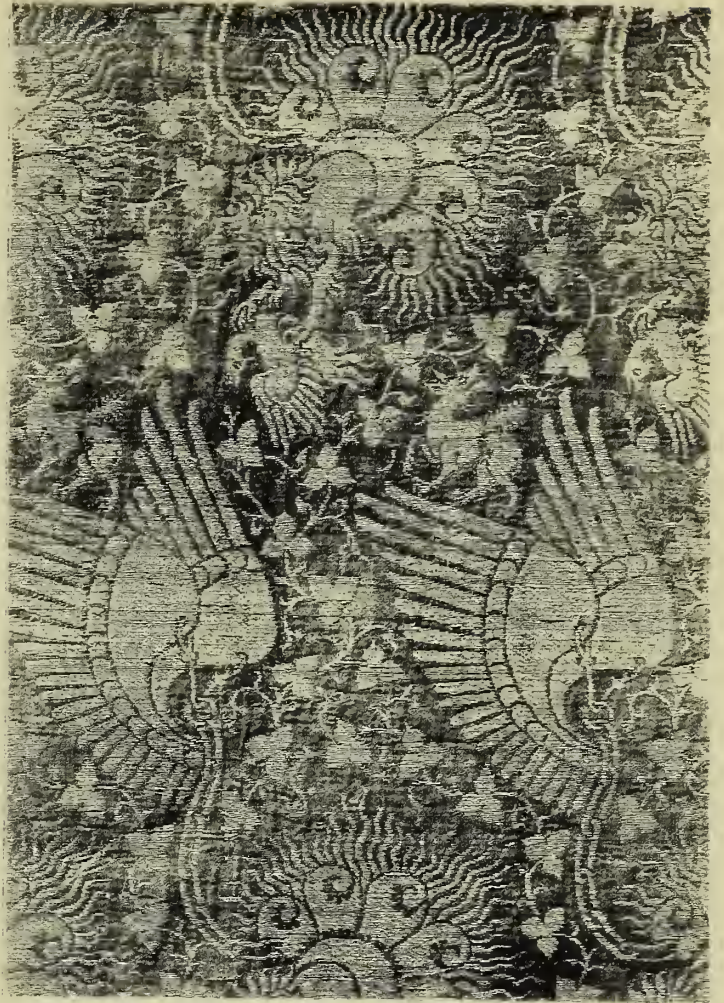
413

Silken tissues after designs by Jacopo Bellini.

Fig. 410. Damask with lotus palmettes. Kunstgewerbe-Museum Berlin. — Fig. 411. Brocade with the head of the Lion of St. Mark's, after Fischbach. Fig. 412. Brocade pattern on a painting of the Bartholomäus master. Fig. 413. Hunting motive in pointed ovals. Kunstgewerbe-Museum Berlin.



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Symmetrical interpretation of silk patterns.

Fig. 415. Lucellose brocade with animal pattern. — Fig. 416. Variant with pairs of wings used for hawking. Brocade chasuble in Danzig. — Fig. 417 and 418. Pieces of silk with birds and inscriptions, model for heraldic devices.



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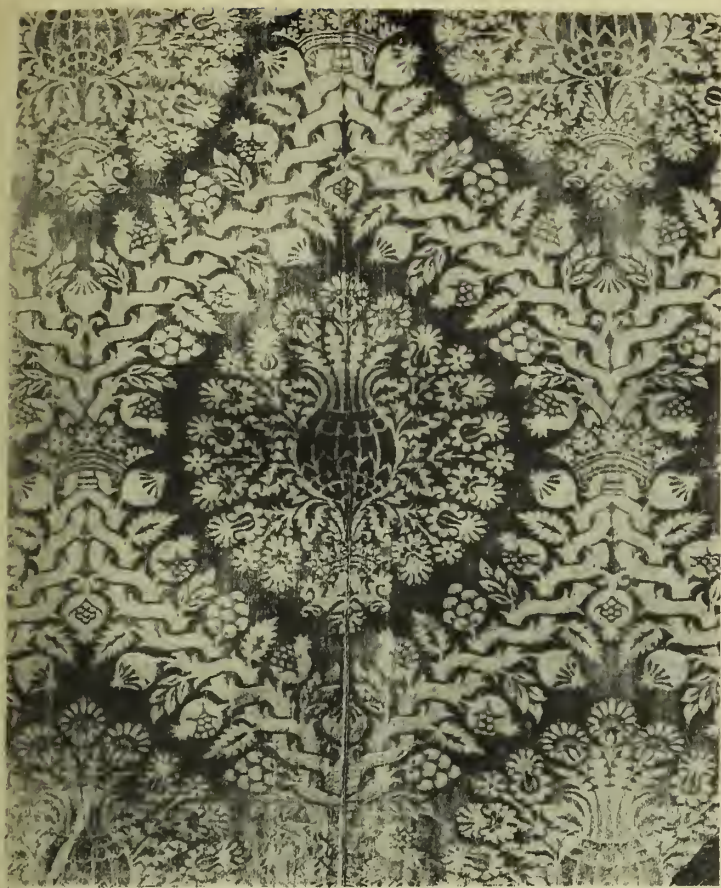


422

Transition to the Late Gothic Style.

Fig. 419 and 420. Many-colored velvet stuffs with animal designs, about 1430, in Danzig and Berlin. — Fig. 421. Vines in a pointed oval scheme, about 1100. Silken chasuble in the Brunswick Museum. — Fig. 422. Lotus flowers with radiating leaves and ogival framing, precursor of the pomegranate pattern. Chasuble in Danzig





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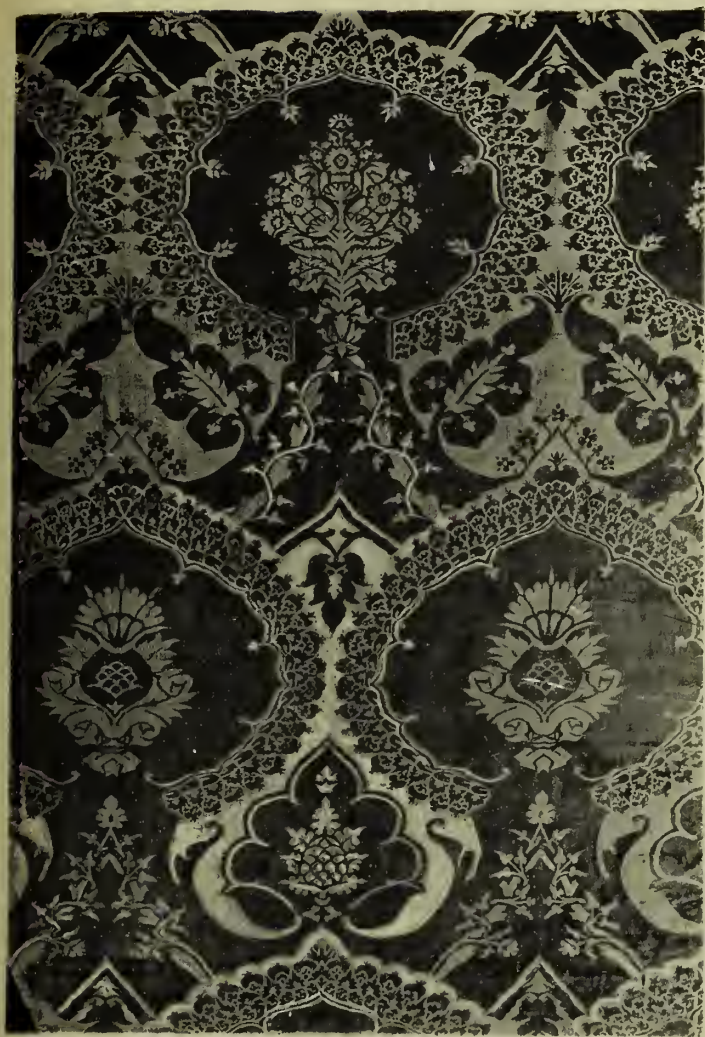
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426

Development of the Late Gothic Pomegranate Pattern from the Pointed Oval Scheme.

Fig. 423. Florentine damask pattern, based upon the motive in Fig. 422. — Fig. 424. Piece of velvet. Kunstgewerbe-Museum Cologne. Fig. 425. Chasuble in Danzig. Fig. 426. Breaking-up of the pointed oval net by the connecting motive.



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Late Gothic Pomegranate Pattern

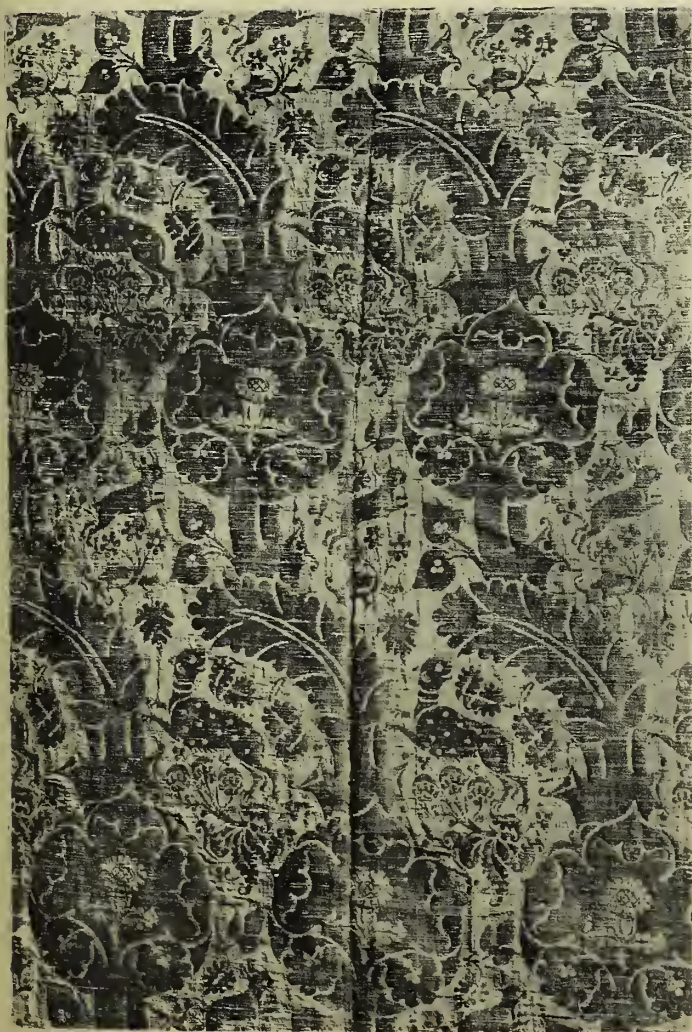
Fig. 427. Piece of Spanish damask after an Italian prototype. South Kensington Museum. — Fig. 428. Italian velvet with sunken pomegranate pattern. Brandenburg Cathedral. — Fig. 429. Velvet coat of King Boubdil of Granada, pomegranate pattern in a Spanish modification. — Fig. 430. Many-colored velvet with pomegranate motive. Kunstgewerbe-Museum Breslau



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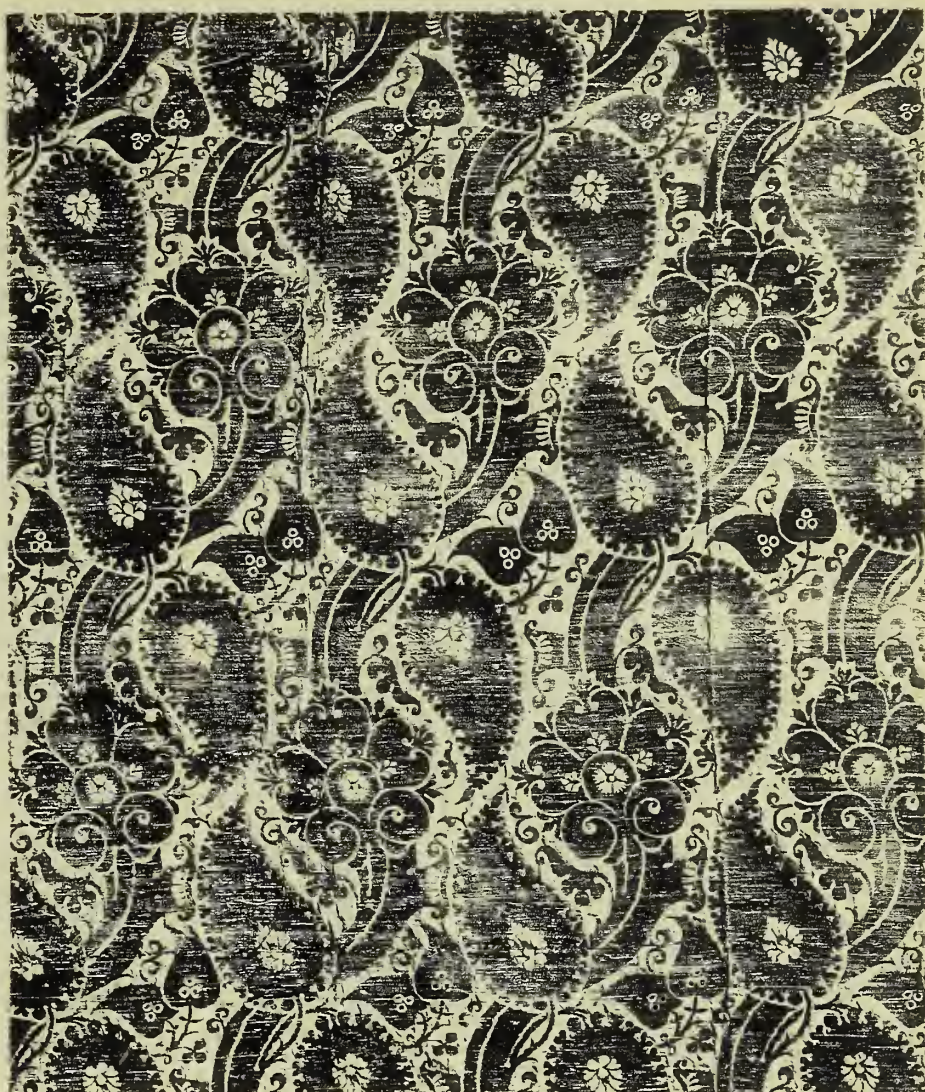
434

Brocade, of the Late Gothic, Diagonal pattern.

Fig. 431. Brocade after Eisenbach. — Fig. 432. Unicorn and Agnus dei. Chasuble in Stralsund. — Fig. 433. Animal pattern joined with late Gothic oblique branches. Chasuble in Danzig. Fig. 434. Oblique branch pattern without animals. Kunstgewerbe-Museum Berlin.



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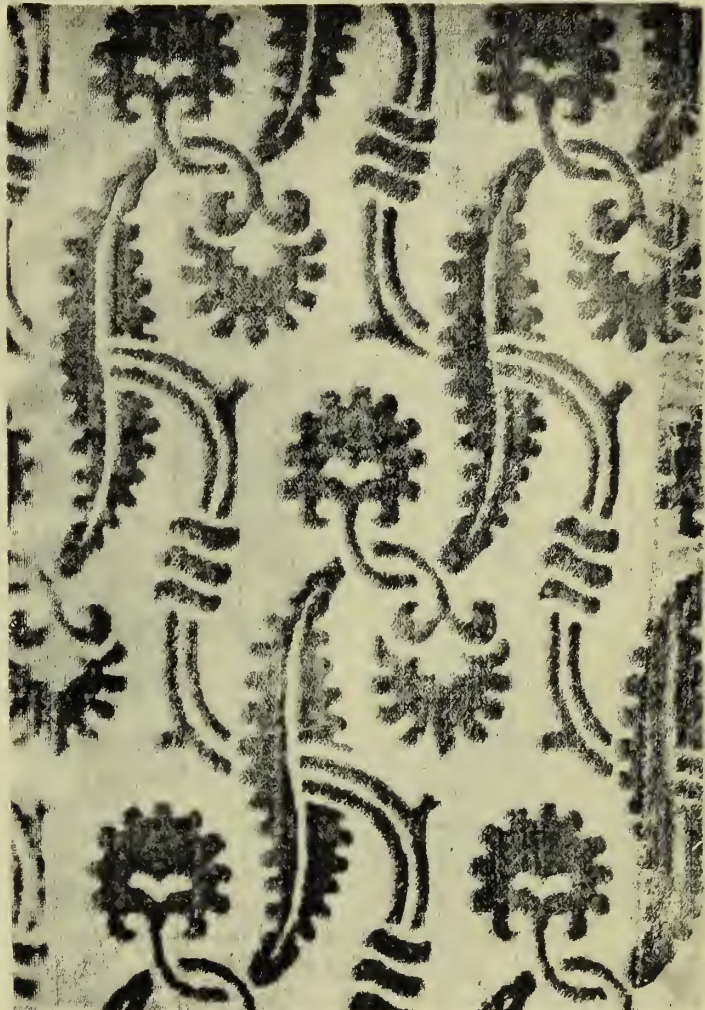
438

Beginning of the Late Gothic, Oblique Branch Pattern.

Fig. 435. Membrane gold brocade in Lyons. - Fig. 436. Brocade of the same kind, in Brunswick. - Fig. 437 and 438. Same kind, in Düsseldorf.



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Fig. 439, 440, 441. Velvet stuffs with oblique branches. Fig. 442. Scattered pattern, originating from the breaks of the branch design. All four specimens in the Kunstgewerbe-Museum Berlin.



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Late Gothic Velvet Brocades.

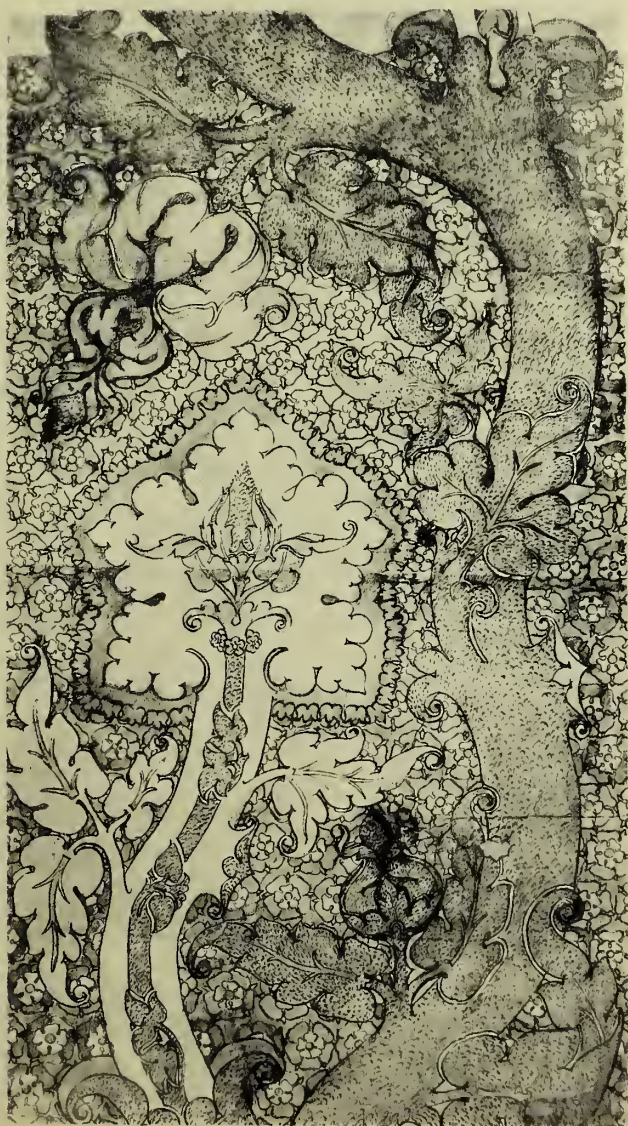
Fig. 443. One-sided pomegranate branches, Venice about 1430. Kunstgewerbe-Museum Berlin. Fig. 444 and 445. Pomegranate pattern with velvet design on gold ground, II. half 15th century. S. Mary's Church Danzig. Fig. 446. Symmetrical Pomegranate pattern, Florence about 1480. Kunstgewerbe-Museum Berlin.



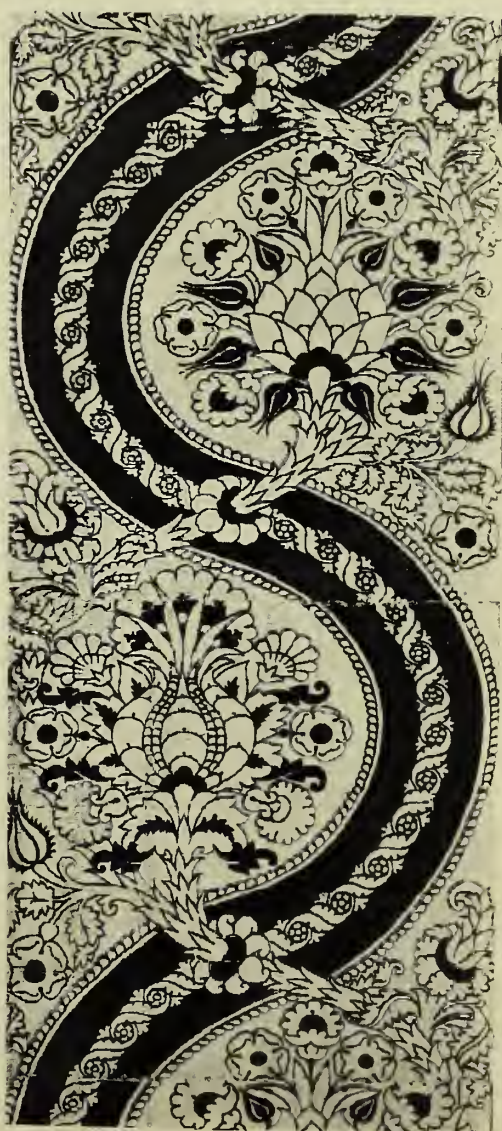
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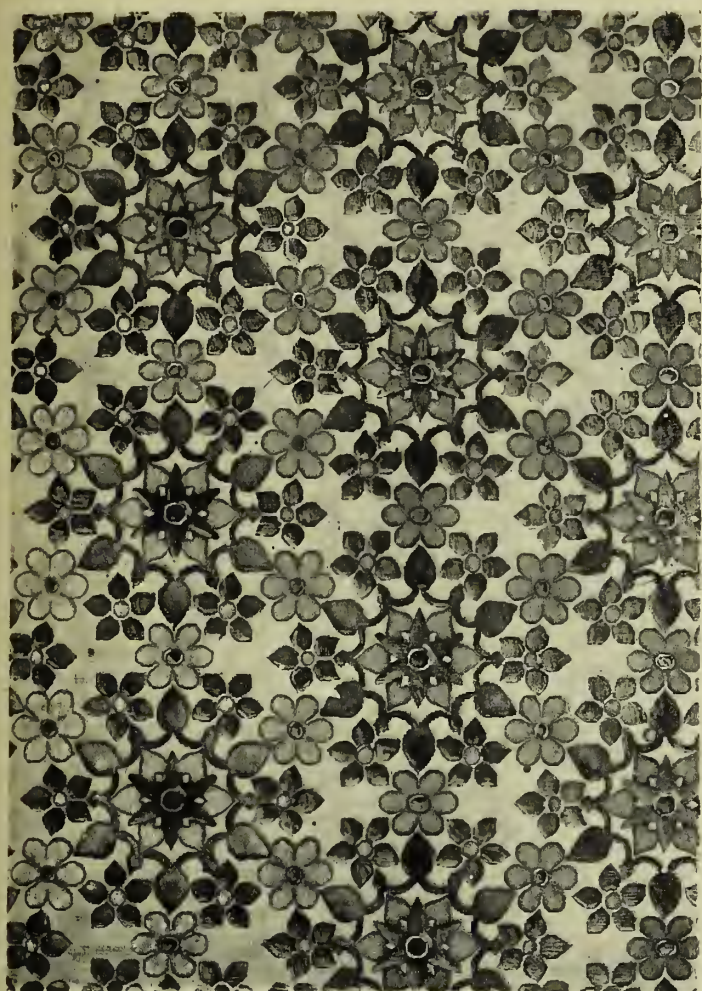
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Late Gothic Velvet Brouades

Fig. 447. Woolen brocade pattern on a large scale (rapport of 2 m.), in Brandenburg. — Fig. 448. Symmetrical pattern, Venetian (14th century), Museum in Berne. — Fig. 449. Design of velvet pattern by Pisanello in the Codex Vaticanus. — Fig. 450. Early Renaissance form of the one-sided pomegranate pattern, Florence about 1480. Kunstgewerbe-Museum Berlin.



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Fig. 451. Colored velvet rosettes on a white ground, probably Venetian, about 1430. Fig. 452. Velvet brocade from Milan with the impresa of the Duchess Bona of Milan, about 1470, in the Museum Poldi-Pezzoli. Fig. 453. Piece of velvet brocade in the Museum of the Castle in Milan. — Fig. 454. Velvet chasuble in Soest, probably from Milan about 1470.



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The Early Renaissance style in Silk-Weaving.

Fig. 455 and 456. Florentine silken stuffs on Carlo Crivelli's altar piece in the Kaiser-Friedrich-Museum Berlin. Fig. 457. Silken dalmatic, in the Kunstgewerbe-Museum Vienna. — Fig. 458. Portrait of Giovanna Tornabuoni by Ghirlandaio 1490, Renaissance pattern with Florentine impresse.



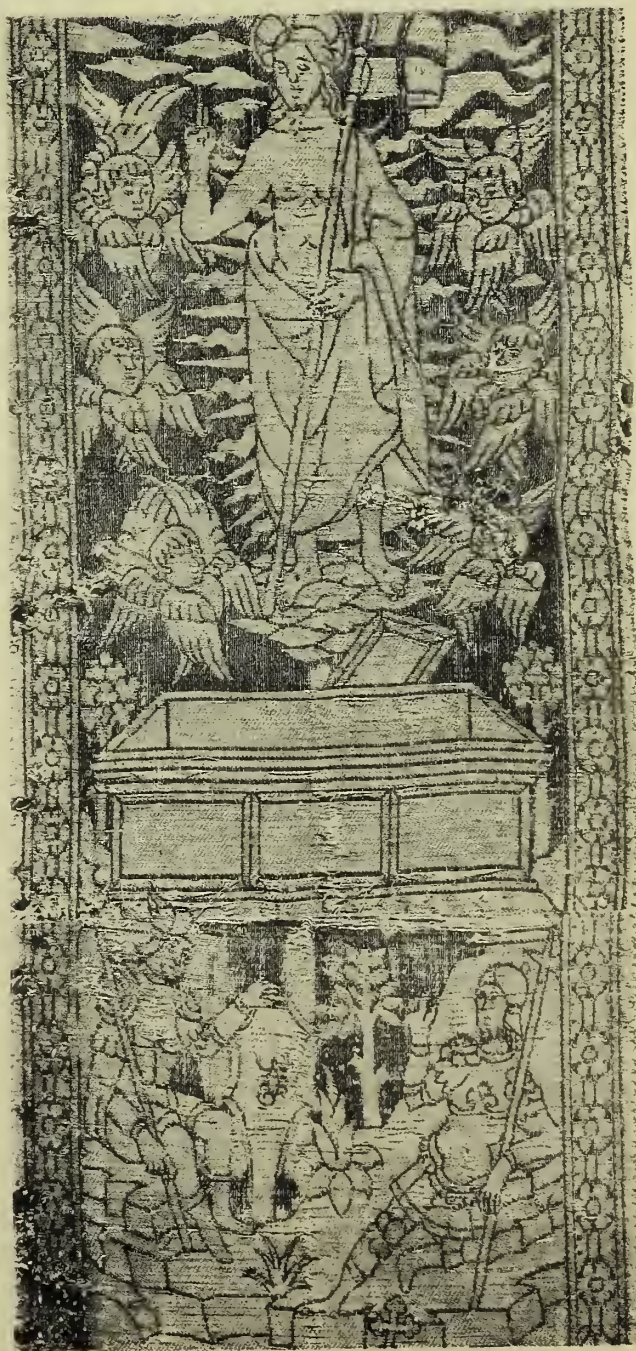
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Early Renaissance tissues with Biblical Pictures.

Fig. 459. The Birth of Christ. Museum Brussels. - Fig. 460. Florentine wood-cut from 1493. - Fig. 461 and 462. Ascension of the Virgin and the Resurrection of Christ. Kunstgewerbe-Museum Berlin.



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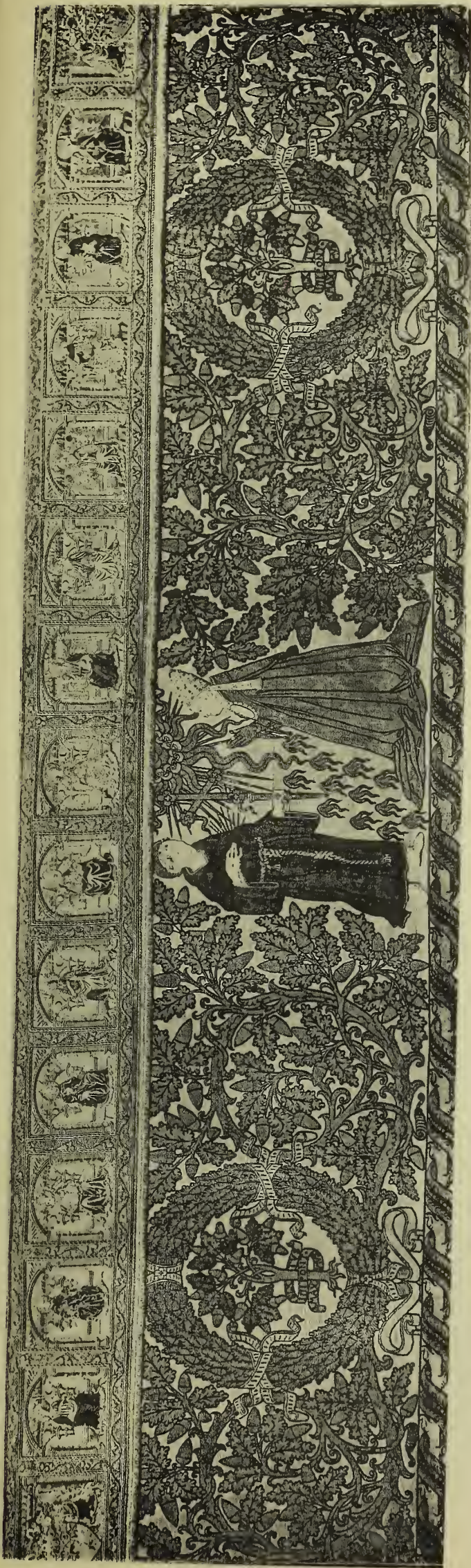
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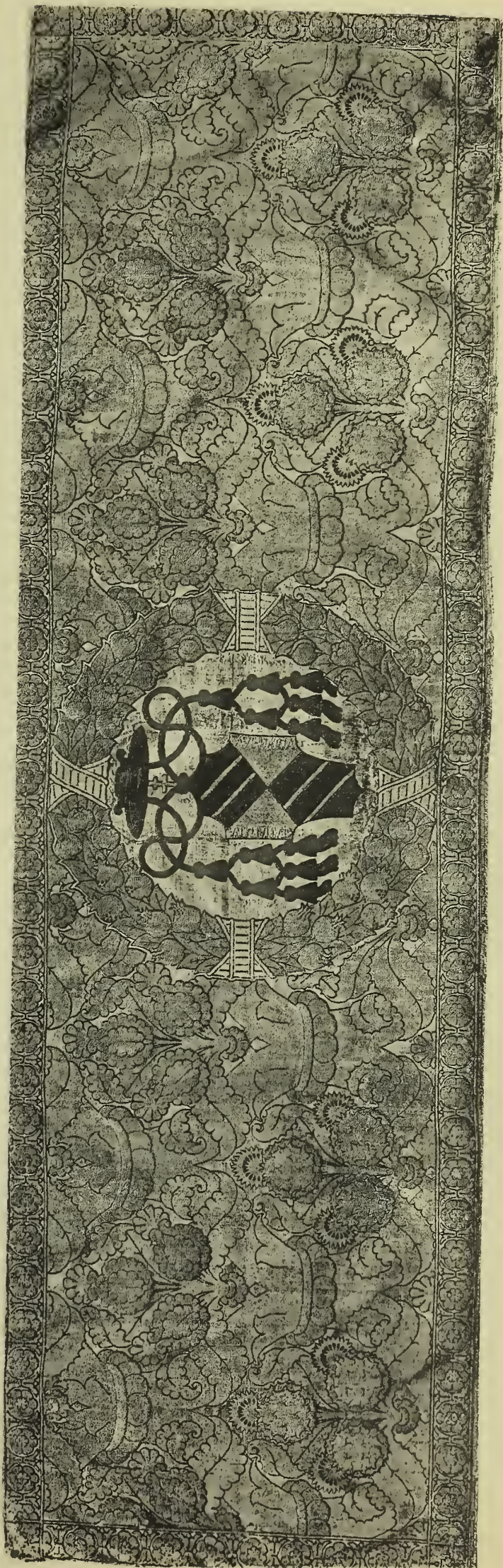
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Early Renaissance Silks.

Fig. 463 and 464. Pieces of brocades used as borders. Kunstgewerbe-Museum Berlin — Fig. 465. Part of Pope Sixtus' antependium in Assisi, 1475.



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Fig. 466. Gold velvet antependium of Sixtus IV. in Assisi, 1475, designed by Antonio Pollaiuolo. Fig. 467.
Gold velvet antependium of Cardinal Mendoza in Toledo.



Fig. 468. Piece of gold velvet with the coat of arms of King Matthias Corvinus (1458—1490), designed by Antonio Pollajuolo. Royal Chapel in Ofen.



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Early Renaissance silks.

Fig. 469. Branches with fruits on a chequered ground. Fig. 470. Piece of gold tissue from the Burgundian booty of 1476. Museum Berne. -- Fig. 471. Crimson velvet in Danzig. South Kensington Museum and Kunstgewerbe-Museum Berlin. Fig. 472. Gold brocade chasuble in Brandenburg.



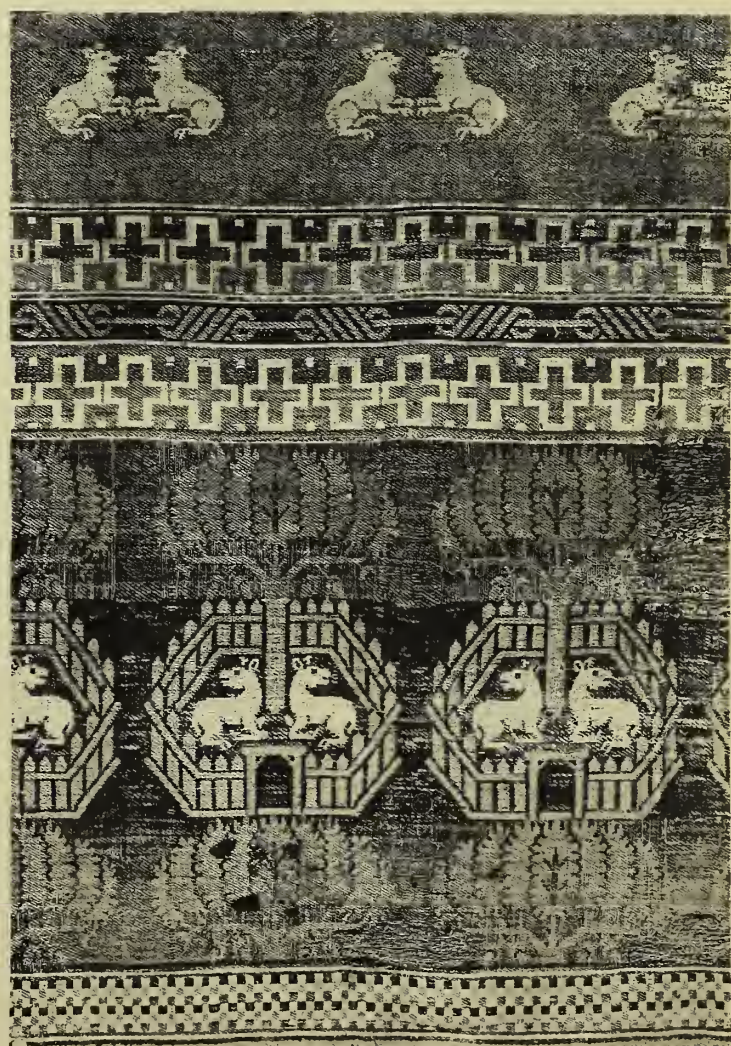
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Fig. 473. Half-silken stuff with Lucchese diasper pattern (compare Fig. 222), about 1400. Kunstgewerbe-Museum Düsseldorf. — Fig. 474 and 475. Half-silken stuffs from Lower Saxony after Venetian patterns. Chasubles in Brunswick and Schwerin. Fig. 477. Woolen tissue after Venetian design (compare Fig. 404), end of the 15th century. Kunstgewerbe-Museum Berlin.



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Modification of the Pomegranate Pattern into Renaissance form.

Fig. 478. Velvet with branches and palmettes, Kunstgewerbe-Museum Cologne. Fig. 479. Piece of brocaded velvet with vases and pomegranates, Kunstgewerbe-Museum Berlin. Fig. 480. Vase design two-colored on cross-hatched ground, Florence. Fig. 481. The same in several colors, both specimens in the Kunstgewerbe-Museum Berlin.



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High Renaissance silks with descendants of the Pomegranate Pattern.

Fig. 482. Piece of green velvet, Venice about 1550. Kunstgewerbe-Museum Berlin. Fig. 483 and 484. Spanish gold brocades. Fig. 485. Florentine brocade with vine pattern. Kunstgewerbe-Museum Berlin.



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Fig. 489. Piece of velvet, about 1730. — Fig. 490. Piece of velvet, about 1760. — Fig. 491. Piece of velvet, about 1780. — Fig. 492 and 493. Velvets with scattered patterns, about 1630. All specimens from the Kunstgewerbe-Museum Berlin.

ITALY AND SPAIN 17th AND 18th CENTURIES



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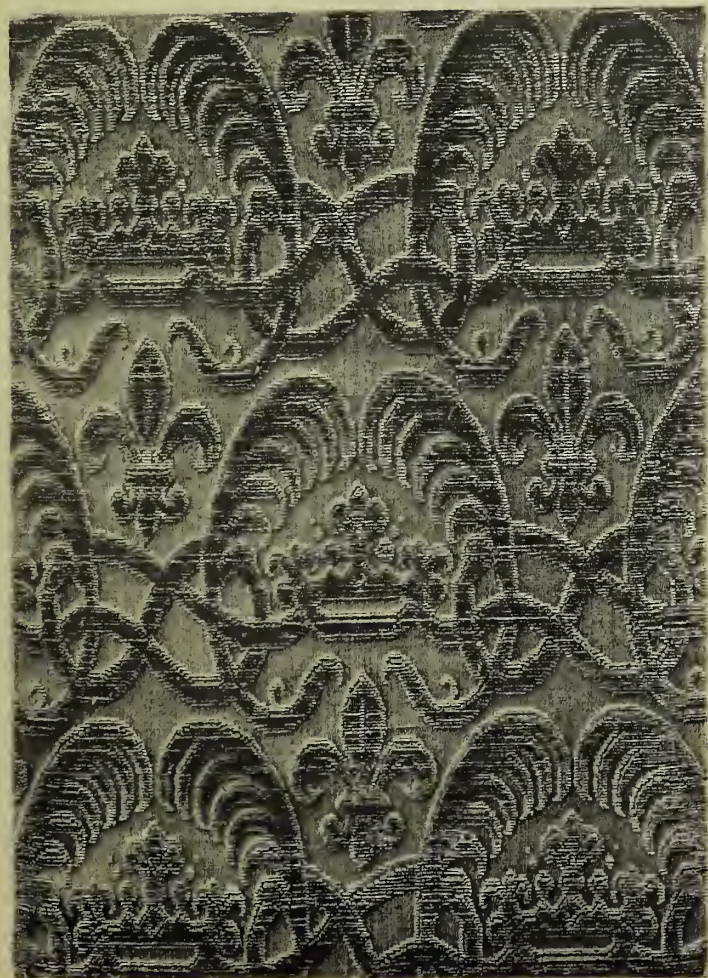
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Baroque Tissues.

Fig. 494. Piece of velvet with oblique stems, Italy I half of the 17th century. South Kensington Museum. Fig. 495. Velvet with one-sided tulip vines, Italy II. half 17th century. Kunstgewerbe-Museum Berlin. Fig. 496 and 497. Brocades with one-sided curving baroque patterns, Spain about 1700. Kunstgewerbe-Museum Berlin.



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Fig. 498. Velvet style Louis XIII. with the French royal crown, heraldic lilies. Texme collection Creteid.
 Fig. 499. The same kind after Migeon. Fig. 500. The same kind. Kunstgewerbe-Museum Berlin. — Fig 501.
 Piece of velvet with crown, lilies and palms. Kunstgewerbe-Museum Cologne.



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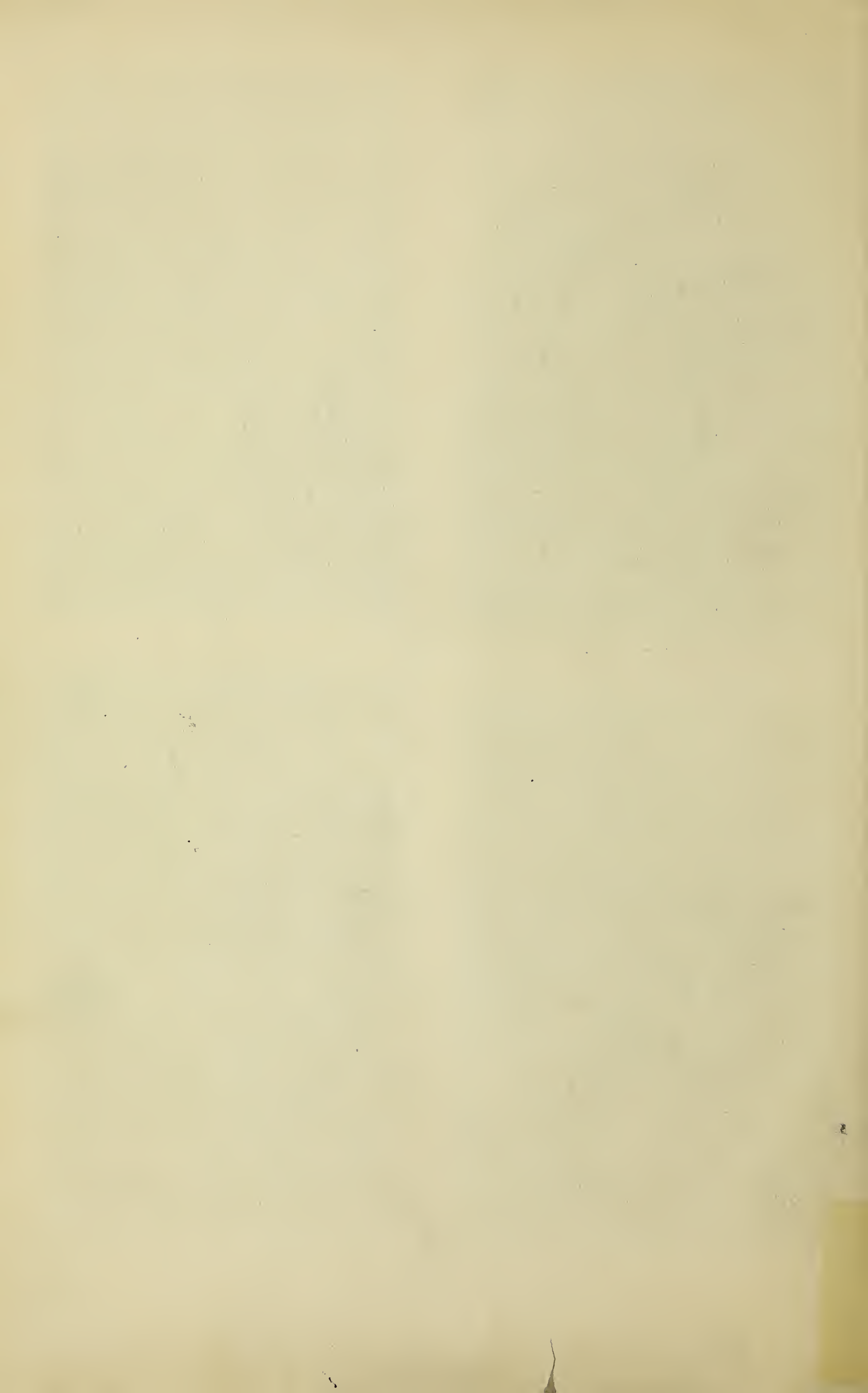
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Lyonese Late Baroque Style.

Fig 502. Piece of silk, about 1700. Kunstgewerbe-Museum Berlin. — Fig 503. Pattern with bands of lace-like design, about 1730. Textile collection Crefeld. — Fig. 504. Plant pattern with lace-like inner design. — Fig. 505. One-sided pattern.





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Silks designed by Philippe de Lasalle

Fig. 506. Plastically styled branches and bunches of flowers, about 1769. — Fig. 507. Naturalistic baskets of flowers and wreaths about 1770. — Fig. 508. Silken wall hanging with bird design, about 1765. All three specimens in the Textile Museum at Lyons. After Cox.



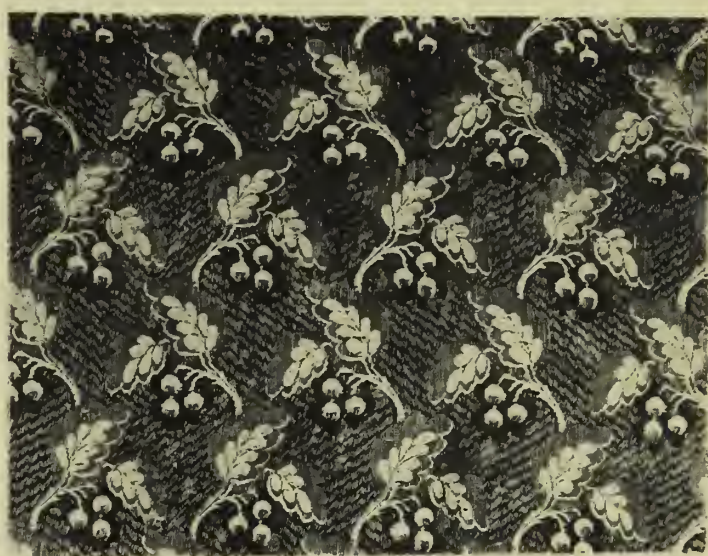
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Fig. 509. Piece of silk with Chinese designs in the style of Pillement. Kunstgewerbe-Museum Cologne. — Fig 510. Piece of silk from Lyons with Chinese designs. Lyons Museum. Fig. 511 and 512. Striped silks style Louis XVI. Kunstgewerbe-Museum Berlin. Fig 513 and 514. Small patterned silk and velvet stuffs. Kunstgewerbe-Museum Berlin.

TURKEY 16th CENTURY



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Fig. 517. Ottoman modification of an Italian pomegranate pattern, beginning of the 16th century. - Fig. 518. Piece of Ottoman velvet showing Italian influence. Both specimens from the Kelekian Collection.



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Fig. 519. Brocaded velvet with carnation pattern. Kelekian Collection — Fig. 520. Brocade with one-sided tulip pattern. — Fig. 521. Brocaded velvet with border. Kelekian Collection — Fig. 522. Skutari cover with matched pattern. Kelekian Collection.



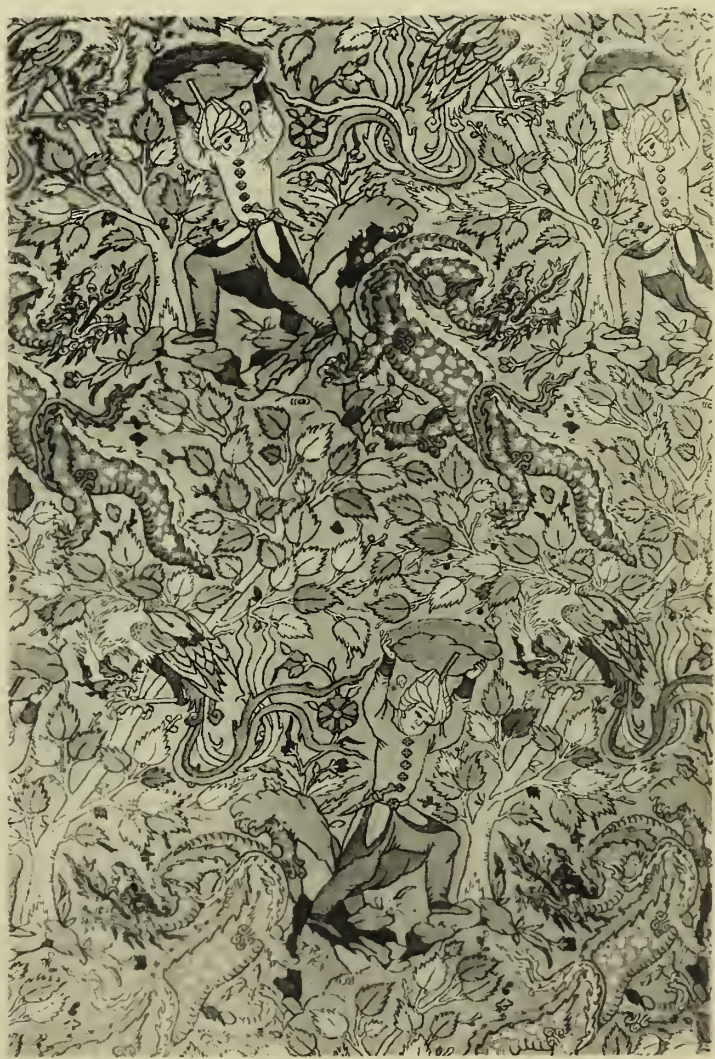
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Fig. 523. Brocaded velvet, symmetrical vine pattern, about 1630. Kunst-
gewerbe-Museum Berlin. — Fig. 525. Brocaded velvet, about 1630. — Fig. 526. Silk tissue with a narrative pattern
(the Iskender legend) in Moscow.



